

THE CLEVELAND MUSEUM OF ART MEMBERS MAGAZINE

September/October 2011

# CLEVELAND ART



Dear Members,



This magazine represents the fruition of a number of unusual opportunities. Most notable is our presentation of the new exhibition *Chinese Art in an Age of Revolution: Fu Baoshi (1904–1965)*, the first retrospective in the West of the work of one of China's most important artists of the last century—specifically the period after 1949 during which the inner workings of China were largely invisible to the outside world. Anita Chung, curator of Chinese art, organized the exhibition, authored its catalogue, and provides an overview article in this issue. The members party is Saturday, October 15, with preview days Friday and Saturday.

Two articles in this issue are written by the artists themselves. Dancer and choreographer Maureen Fleming tells us about her piece *Black Madonna*, which she will perform at the museum to mark the 10th anniversary of the September 11 terrorist attacks. Photographer Brian Ulrich was spurred by that traumatic event a decade ago to begin a lengthy project that now results in the publication of a book by Aperture and an exhibition titled *Copia—Retail, Thrift, and Dark Stores, 2001–11*, which runs from August 27 through January 16. Ulrich, who worked at the museum in our installation department before heading to Chicago for graduate school, contributes an article about the ongoing project.

Art collector John Bonebrake fell in love with prints a half century ago. By the time of his death earlier this year, he had acquired and given or bequeathed the museum well over a thousand. Jane Glaubinger, curator of prints, describes the collection and introduces the man who assembled it. Bonebrake was active in the Print Club of Cleveland, one of the museum's venerated af-

filiate groups. Affiliate group coordinator Meghan Olis offers an article about all of these groups and the roles they play in providing a community for collectors and supporting the life of the museum. In fact, two major affiliate group events take place this fall. One is the annual Fine Print Fair the weekend of October 1–3. There is no better way to dip your toe into the world of collecting than to spend an afternoon browsing among the prints and chatting with dealers and collectors (see page 28 for details). The other is the Textile Art Alliance's annual Wearable Art and Fashion Show on October 16 (see page 22).

You will also find an article by Dale Hilton, director of teacher, school, and distance learning programs, about our distance learning program—a national model for museum education outreach.

Other events add to our impressive autumn feast of activities. Don't miss the colorful annual Chalk Festival the weekend of September 17 and 18. If you have not done so already, make sure to pick up your tickets to the VIVA! and Gala concert season, sign up for studio art classes, enjoy lectures and talks by a variety of expert speakers, and choose among 16 movies, including a free presentation of *Nixon in China*, offered by special arrangement with New York's Metropolitan Opera in conjunction with the *Fu Baoshi* exhibition.

Sincerely,

David Franklin,  
Director

**COVER**  
**Jinggang Mountain** (detail)  
1964. Fu Baoshi  
(Chinese, 1904–  
1965). Hanging  
scroll, ink and light  
color on paper; 81.8  
x 49.6 cm. Nanjing  
Museum

## CLEVELAND ART

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### Questions? Comments?

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**Gottwaldov** 1957.  
Fu Baoshi. Album  
leaf, ink and color  
on paper; 48.7 x  
57.1 cm. Nanjing  
Museum



## ON VIEW

**Chinese Art in an Age of Revolution: Fu Baoshi (1904–1965)** October 16, 2011–January 8, 2012, Kelvin and Eleanor Smith Exhibition Hall. The first retrospective in the West dedicated to the artist famed for reinventing Chinese landscape and figure painting and for his extensive scholarship on the history of Chinese painting.

Organized by the Cleveland Museum of Art with the Nanjing Museum. The presenting sponsor is Baker Hostetter. Additional support provided by the Asian Cultural Council.

**Brian Ulrich: Copia—Retail, Thrift, and Dark Stores, 2001–11** August 27, 2011–January 16, 2012, in the photography galleries. The artist's *Copia* series examines American consumerism through more than 50 color photographs that illustrate the modern shopping experience and the reality of the impact of the U.S. financial crisis.

Made possible by the Fred and Laura Ruth Bidwell Foundation.

**A Passion for Prints: The John Bonebrake Donation** October 1, 2011–January 29, 2012, prints and drawings galleries. Over a period of 50 years, John Bonebrake assembled a remarkable collection of more than 1,000 19th- and 20th-century prints, which he generously gave and bequeathed to the museum.

**CLE OP: Cleveland Op Art Pioneers** Through February 26, 2012, Cleveland gallery, east wing. Works by key figures in the local optical art scene during its formative years.

**The Art of Daily Life: Portable Objects from Southeast Africa** Through February 26, 2012, design gallery, east wing. Beautiful objects from southeast Africa that combine functionality and spiritual meaning.

**Indian Kalighat Paintings** Through September 18, prints and drawings galleries, 1916 building, level 1. Works in watercolor highlighted with metallic paint originally created as souvenirs for people visiting important temple sites in India. From the museum collection.

## GLIMPSES OF ASIA

*Three exhibitions celebrate the museum's renowned leadership in collecting and exhibiting Asian art.*

**The Lure of Painted Poetry: Japanese and Korean Art** Through August 28.

**Indian Kalighat Paintings** Through September 18.

**Chinese Art in an Age of Revolution: Fu Baoshi (1904–1965)** October 16, 2011–January 8, 2012.



**Apron** Southern Nguni people, South Africa. Leather, glass beads, sinew; h. 35.6 cm. Leonard C. Hanna Jr. Fund 2010.206

# The Art of Fu Baoshi

Extraordinary works of art travel from China to the U.S.  
for the first time

**EXHIBITION**  
**Chinese Art in an**  
**Age of Revolution: Fu Baoshi**  
**(1904–1965)**

October 16, 2011–  
January 8, 2012



**Heaven and Earth Glowing Red**

1964. Horizontal scroll, ink and  
color on paper; 70.9 x 96.9 cm.

Nanjing Museum

One of the preeminent figures in 20th-century Chinese art, Fu Baoshi (1904–1965) revolutionized the tradition of Chinese ink painting. The Chinese art world celebrated the 100th anniversary of Fu's birth with various retrospective exhibitions in Beijing, Nanjing, and Taiwan. Fu Baoshi's works fetch record auction prices, but his name is still unfamiliar to many in the West. A monographic exhibition of his work is long overdue here.

The newly hot contemporary Chinese art scene also calls for a broad and deep understanding of China's modern art, without which the sight of unfolding historical processes will be lost. This viewpoint may not be shared by some critics, who tend to pursue only the "wow factor" of Chinese avant-garde art and, with a postmodern Western eye, see modern Chinese art of the early decades of the last century as remote and unfashionable. This attitude is hardly appropriate. As the art historian Jerome Silbergeld has remarked, "It discourages a comparative understanding of the present and turns a blind eye to historical perspective."

The exhibition *Chinese Art in an Age of Revolution: Fu Baoshi (1904–1965)*, a collaboration of the Cleveland Museum of Art and the Nanjing Museum, looks at Fu's work in various contexts. Unlike survey exhibitions on modern Chinese art, it offers a microstudy with a closer and more detailed focus on artist, context, and issues. The

exhibition explores Fu's artistic career from the 1920s to 1965, examining the process of his self-discovery, struggle, and search for an artistic language that speaks for the self and the nation in an age of crisis.

The works of art Fu created relate to his life in China's turbulent 20th century. Not only did he live through the transforming conditions of modernity that brought the Chinese artistic tradition into question, but he also experienced the second Sino-Japanese war (1937–1945, which merged into World War II), the civil war between the Nationalists and the Communists, and republican and socialist revolutions.

Fu's artistic approach was not to reject tradition or create an illusion of a break with the past. Paradoxically, the many political, social, and cultural changes compelled him to invoke tradition in order to reaffirm China's cultural specificity and to serve contemporary needs. His art was a self-conscious expression of a national artistic modernity or a national identity in the world. It was symbolic of the Chinese view of their place in response to contemporary power structures, the critical engagement with the conceptualization of China's cultural uniqueness that would present ink painting as a discipline distinct from modern Western or international socialist art of the time.

The history of Chinese art was fundamental to Fu's artistic creations. Although Chinese artists traditional-

ly often were art critics, theorists, and historians in their own right and contributed substantially to the literature of Chinese art history, the construction of art history as an academic discipline was a modern phenomenon. This fresh view of Chinese art history, together with the development of archaeology, the discovery of important artworks entering Chinese museums, and new knowledge of Chinese art treasures kept in overseas collections raised awareness of China's national heritage. Fu went beyond writing a history of Chinese art; he also engaged in developing the living tradition through his painting practice. In preserving in his work the distinctive characters of Chinese painting that he defined in art history—line (brushwork), ink, and color—he made these formal elements the essential links between past and present, traditional and contemporary.

To explore the subject of line, Fu practiced figure painting and experimented with many different types of line that vary in speed and pressure. He invoked history, myths, and legends to seek out the enduring virtues of figures from the past. Moreover, he cited ancient poems and beautiful historical stories to offer a rich variety of figure and narrative paintings. In *Qu Yuan*, a work created in wartime Chongqing, Fu depicts the scene of the ancient poet Qu Yuan (c. 339–278

BC) walking and chanting in the wilderness before his suicide in the Miluo River. Capturing the poet's psychological suffering, Fu creates a compelling image that reaffirms the grievances and pathos of China's modern intellectuals in the face of war and political corruption. This work was a response to a modern play with the same title by Guo Moruo (1892–1978), which expressed patriotic sentiment and criticism of China's wartime politics under the Nationalist government.

Living in Sichuan as a result of war brought Fu close to nature. Most of the landscape paintings he produced during wartime were based on Sichuan's natural wonders. His landscapes showed deep respect for traditional Chinese methods—especially the ink-wash technique—and selective borrowings from modern Japanese painting (*nihonga*) that offered technical solutions for synthesizing East and West. In his attempt to relate established subjects to authentic experiences, Fu created outstanding works filled with vitality and deeply imbued with poignancy. In so doing, he deliberately tried to move Chinese painting away from the stagnant tradition. A remarkable example is *Whispering Rain at Dusk*, an evocative landscape suggesting disquietude and restlessness, with the forces of nature and human emotion woven together in a rainy scene.



**Qu Yuan** 1942.  
Hanging scroll,  
ink and light color  
on paper; 58.2 x  
83.7 cm. Nanjing  
Museum





**Whispering Rain at Dusk** 1945. Hanging scroll, ink and color on paper; 103.5 x 59.4 cm. Nanjing Museum

Fu developed an individual style for expressing the artistic self. After the Communist victories in 1949, that self in subjective expression was to exist alongside the greater self of the country in ideological propagation under the new regime. Given the directive to produce art in service to the masses, Fu felt an urgent need to reassess the artist's role in society and the complex relationship between art and politics. However, from the perspective of defending traditional-style painting, Fu viewed the new developments after 1949 as an extension of the serious problem that existed before the political transition: "It was an ongoing and intensifying conflict between 'the [Chinese] cultural line' and 'the Western [international socialist] line,'" he said.

If Chinese painting was a symphony of brushwork, ink, and color, then its potential for artistic expression could be extended to all other modern subjects. After 1949, Fu explored new subject matter related to revolutionary history, socialist reconstruction, and industrial development. During an official visit to Czechoslovakia and Romania, he depicted the city of Gottwaldov at dusk using ink and color washes to show the suffusion of natural twilight and man-made smoke. His image of the smoggy industrial city is characterized by a dark mystery, making it a powerful statement on modern industrialization.

When the Chinese people were singing "the East is red, the rising sun," Fu realized that water and ink alone were not sufficient for painting, and that color was essential. He adopted Mao's poetry as a major source of work, a justifiable solution for perpetuating the marriage of painting and poetry. In *Heaven and Earth Glowing Red*, a work based on Mao's poem "Reply to Comrade Guo Moruo," the red globe of the earth floats in rose-colored air. Other natural phenomena, including a pine tree, rock, falling leaves, ocean, wind, mist, and lightning, are incorporated in an abstract design that romanticizes Communist revolutionary experiences. This work was done at a time of political tension before the coming storm of the Cultural Revolution (1966–76). From 1962 on, Fu's health deteriorated rapidly; he died on September 29, 1965, a year before the revolution's outbreak. ㊦

# Power of the Black Madonna

In a new dance work, Maureen Fleming explores universal themes of loss and rejuvenation

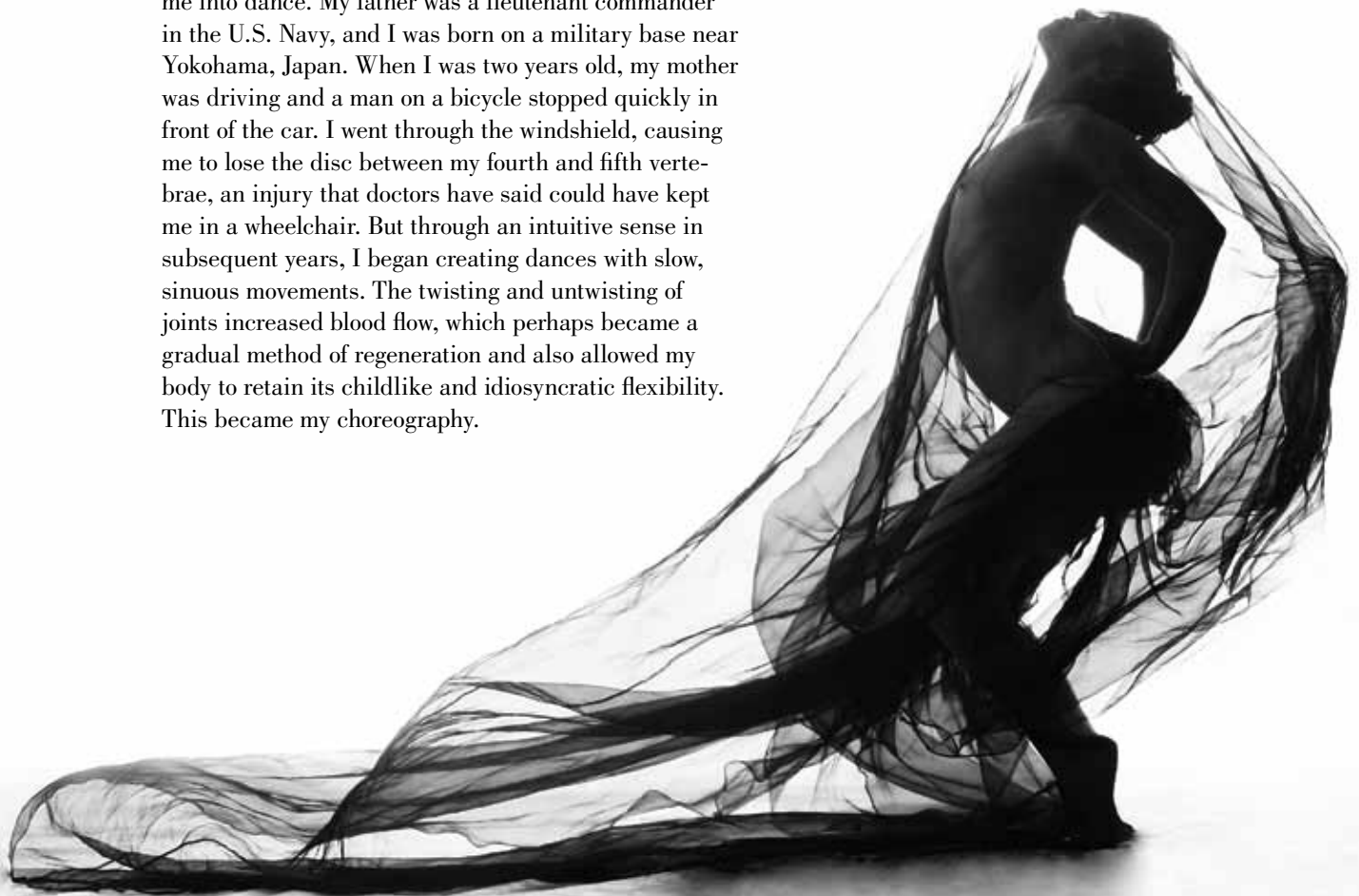
**M**any artists begin creating out of pain, out of a need to escape a particular reality. The need to go somewhere else puts one close to the unconscious and engenders a reciprocal relationship between life and art that strengthens as we experience higher levels of contact with the “beyond” that we can sometimes reach through the dance.

The 10th anniversary of the tragedy of September 11, 2001, inspired *Black Madonna*, a new evening-length work that embodies the five stages of the mystical cycle common to the world’s inner traditions: awakening, fulfillment, loss, mourning, and reunification with the divine. With music by John Cage and Philip Glass performed live by pianist Bruce Brubaker, the performance juxtaposes original living sculptures against video by artist and light designer Christopher Odo. Three-dimensional projections contrast the live movement.

A traumatic childhood event unexpectedly initiated me into dance. My father was a lieutenant commander in the U.S. Navy, and I was born on a military base near Yokohama, Japan. When I was two years old, my mother was driving and a man on a bicycle stopped quickly in front of the car. I went through the windshield, causing me to lose the disc between my fourth and fifth vertebrae, an injury that doctors have said could have kept me in a wheelchair. But through an intuitive sense in subsequent years, I began creating dances with slow, sinuous movements. The twisting and untwisting of joints increased blood flow, which perhaps became a gradual method of regeneration and also allowed my body to retain its childlike and idiosyncratic flexibility. This became my choreography.

This incident was the subject of my previous work, *After Eros*. *Eros* was created with Yoshito Ohno, the son of Kazuo Ohno, cofounder of the Japanese avant-garde movement *butoh*. Butoh, a dance developed in postwar Japan on the ashes of Hiroshima and Nagasaki, explores the darkest side of human nature. In *After Eros*, I collaborated with composer Philip Glass and playwright David Henry Hwang (*M. Butterfly*). Hwang felt that wedding my life story to the myth of Eros and Psyche was an intriguing way to explore themes of human transcendence. The man on the bicycle from my childhood accident became Eros, raising compelling questions about the relationship between eros and violence.

My work departs from the butoh “dance of the dark soul” in that my subjects have more to do with a search for archetypal images beyond pairs of opposites: in my work birth and death or pain and ecstasy are present in







the same moment. Strongly grounded in my belief in the body's own regenerative powers, my choreography explores the evolution of my wounds in what I consider to be a feminine response, one of facing one's pain and moving through it, with the female body as a symbol for the earth's cycles of regeneration.

On September 11, 2001, a tragedy occurred that parallels Hiroshima and Nagasaki, not only in the number of people who died that morning but also in the several hundred thousand deaths that ensued. I hope my work can help us begin to look at the mythological values that have brought about the repeating human tragedies involving wars of annihilation and lead us to consider a different mythological perspective. *Black Madonna* invites us into our depths, where illusions are broken apart and the truth resides. It delves into the truths that underlie all religions.

The universal archetype of the Black Madonna, a woman born of a seed planted in the black earth, expresses an ancient idea of transcendent feminine power. Observing the cycles of the earth and moon, the earliest people noticed that females of their clan miraculously bled in exact timing with the moon. They sensed that there must be a connection between women and the sky and the creation of life. Their intuitive answer to the question of "where did we come from?" was "from the Great Mother bigger than the sky." They imagined her as large and rounded and pregnant with all of life, and they represented her in carvings of stone or bone or horn throughout the Upper Paleolithic, Neolithic, and Copper ages. Pregnant goddess carvings dating from about 35,000 to 5,600 BC have been found across the Eurasian continent.

But not all parts of the earth are fertile. When certain tribes were forced to live in barren lands, they had to become nomads, taking what they needed from a place and then moving on. Iron Age weapons and the domestication of the horse enabled men to take what they needed by force, and fierce warriors became more vital to a tribe's survival than the life-givers. A "Great Warrior" became the spiritual source of strength and

power, and strong male gods came into being. Images of the first male gods coincided with the first wars of annihilation.

That these two very different belief systems would collide was inevitable. When the nomadic tribes swept in from inhospitable regions and saw the abundance of the fertile areas, they conquered the agrarian people and destroyed virtually all evidence of the earth-based goddess cultures. The winners of a war not only write the history, they redefine the sacred. For about 5,000 years, male gods based on the warrior model have predominated. How do we understand both the mythology of the warrior and the values of the goddess cultures that thrived for more than 15,000 years before the existence of wars of annihilation? How can we transcend this contradiction?

Years ago, I had the opportunity to dance in *Dream of Kitamura*, a play directed by Jean Erdman. After the performance I found myself in an elevator standing next to Jean's husband, the renowned mythologist Joseph Campbell. Suddenly he turned to me and said, "Your dance is your transcendence!" This profound, simple statement opened a world to me where the divine is both a personal mythology and a universal expression. Divinity can reside in the body, and the occasional gift of the spirit is where the true self lies, a place where pairs of opposites are revealed as illusions. The contradictory moments that become my dance are my experience of transcendence, a transcendence that we hope to share through the performance of *Black Madonna*. 🏠

## CONCERT

**Maureen Fleming:  
Black Madonna**

Friday, September  
30, 7:30





# Plenty of Nothing

The photographer describes his 10-year *Copia* project examining American consumer culture

## EXHIBITION

**Brian Ulrich:**  
**Copia—Retail,**  
**Thrift, and Dark**  
**Stores, 2001–11**  
August 27, 2011–  
January 16, 2012



**Pep Boys 3** 2009. Brian Ulrich (American, b. 1971). Ultrachrome inkjet print, printed 2011; 50.8 x 61 cm. Collection of Fred and Laura Ruth Bidwell. © Brian Ulrich

When the attacks of September 11, 2001, happened I had just moved to Chicago to attend graduate school in photography. Until then my work had been very personal, but now I felt compelled to seek out strangers and unfamiliar places. As I did, I began to notice a theme emerging: a kind of compulsive consumerism, as if the natural response to the tragedy was to retreat into total selfishness.

I started going to stores to see if I could actually find people who were doing “patriotic shopping.” I think part of my fascination was having parents who had grown up in Germany and dealt with World War II and its aftermath. A lot of that was really unbelievable, really difficult. But here in the United States it was like our recovery was based on how well we could fulfill our own desires. So I thought it would be interesting to try to build a project around that idea. Thus began the “Retail” chapter of a larger project called *Copia*, from the Latin for “plenty.” That first group of images focuses mainly on interior retail spaces and the people who shop or work there.

Around 2006 I began to think more about “Where does all this stuff go?” People suggested I photograph landfills and junk piles, but I felt like that was too much out of sight/out of mind. What became more appealing were thrift stores—places where this stuff would reappear and continue as a part of daily life. So the “Thrift”

chapter explores that world. It’s fascinating: in the Las Vegas Walmart spring goods are in aisle 6, and spring goods are in aisle 6 in a Walmart in Indiana, and in aisle 6 in New York, but the thrift-store environment has no such top-down order. Maybe all the orange shirts are together, maybe all the shiny things.

The people in the thrift stores had no problem understanding why someone would want to photograph this; they got it right away. The work became more and more about the people—there were volunteers, people fulfilling community service requirements, participating in rehab programs. In the “Retail” chapter, the portraits of people were overwhelmed by the setting, by the goods, but in “Thrift” that was turned around and the personality of the individual moved forward.

By 2008 I was wondering what to do next. I went back and reread some of my writings from 2003 on how this was really all about an economic model based on unsustainability. I had made a few images of closed big box stores, which were kind of hard to find in 2003. But in 2008 that suddenly became easy. Value City stores were all closing. Circuit City was going under. So the third section is called “Dark Stores, Ghost Boxes, and Dead Malls.”

In one way it was incredibly sad because people lost jobs and entire neighborhoods were sucked down as each cluster of big boxes closed up, but I have to admit I was

### Untitled (Shoes)

2006. Ultrachrome inkjet print, printed 2011; 121.9 x 152.4 cm. Collection of Fred and Laura Ruth Bidwell. © Brian Ulrich

### Cleveland, OH

2003. Chromogenic process color print, printed 2007; 110.6 x 132.1 cm. Gift of Katherine Solender and William E. Katzin 2007.170. © Brian Ulrich



**New Book** In stores everywhere!!

also excited—because every time one of those places closed, it proved I was right. These places that had seemed to be the center of so much power were just cast aside.

For four years beginning in 1997 I had a job at the Cleveland Museum of Art in the installation department. As an installer, you spend a lot of time waiting for someone to arrive—a curator, the designer, maybe the director—and while I was waiting I'd be staring at the Manet or the Caravaggio, whatever was there. There's a picture in the "Thrift" series that's a direct reference to a Cleveland painting. I was setting up the shot and this lady was posing with her head in her hand in a certain way and I thought to myself, "Oh my God, there's Heraclitus sitting right here in the back of a thrift shop in Minneapolis."

Most recently I was in China to oversee the press run of my book, *Is This Place Great or What*. At one point the son of the factory owner was talking to me as

we tried to adjust the color, and he offered that they had matched the color of some boxes that appear in one of my photos to the actual boxes. It took me a minute to figure out that he meant this factory had printed the original boxes that were in the photo, so they just brought out a sample to be sure the photo matched the box! That was very resourceful, but not quite right. One of the reasons my photographs are hard to print is they're made in terrible light, often with a fluorescent cast, and the colors don't actually look like the real thing. The factory was much more than a book printer; all at the same time they were making product boxes, printing magazines, doing catalogues for the Met, printing my book. This factory had probably produced a lot of the consumer packaging I had photographed. To most of the workers there was no difference between a package for a *Toy Story 3* action figure and a *Playboy* cover and a box for chocolates—just a bunch of stuff for America.

But over time, and a little bit to my surprise, the people working most closely with me began to really get what the photographs were about. It's still a foreign concept in China, that something gets old and you just throw it away. There's no difference between new and old there; everything gets reused and repurposed. It's not even imaginable that you would want something just because it's new. It struck me that in China right now there is no sense of the kind of desire that is manufactured in the U.S. to make people want things.

Photography is an incredibly powerful medium in that people either automatically believe or really want to believe what they see, and photography has been right at the center of consumer culture; it's the very language of manufacturing desire. I view my work as an exciting extension of what photography can still do, especially when contrasted with the proliferation of bad, dumb images—for example, how many point-and-shoot photos have you seen since the economic crisis that have a big "For Sale" sign in the foreground and a blurry house in the background? Because photography has been complicit in the entire enterprise, I love the idea of using the same medium to subvert it. 🏠📷

**Fire Drill** Main Choice Production Plant, Dongguan, China, 2011





## ON THE ROAD

**See works from Cleveland's collection in exhibitions around the world**

*Echoes of the Past: The Buddhist Cave Temples of Xiangtangshan*, Meadows Museum, Southern Methodist University, Dallas, September 10, 2011–January 8, 2012; San Diego Museum of Art, February 18–May 27, 2012. Includes two works from the museum's Chinese collection.

*Monet's Water Lilies*, Saint Louis Art Museum, October 2, 2011–January 22, 2012. Our *Water Lilies (Agapanthus)* is reunited with its two counterparts.

*Joan Miró: The Ladder of Escape*, Tate Modern, London, through September 11; Fundació Juan Miró, Barcelona, October 13, 2011–March 25, 2012; National Gallery of Art, Washington, D.C., May 6–August 12, 2012. Includes two CMA works by Miró, *Woman with Blond Armpit Combing Her Hair by the Light of the Stars* (Tate Modern only) and *Nocturne*.

*Lyonel Feininger Retrospective*, Whitney Museum of American Art, New York, through September 16; Montreal Museum of Fine Arts, Quebec, Canada, January 20–May 13, 2012. Features *Group of Twelve Carved and Painted Objects: Eight Houses and Four Figures*.

*The Andean Tunic*, Metropolitan Museum of Art, New York, through September 18. Two stunning works from Cleveland's collection enliven the Met's exhibition.

*Edward Hopper's Maine: Paintings, Watercolors, Drawings*, Bowdoin College Museum of Art, Brunswick, Maine, through October 16, features *Light-house Village* (also known as *Cape Elizabeth*).

**Exhibition Organized by the Cleveland Museum of Art** *Treasures of Heaven: Saints, Relics, and Devotion in Medieval Europe* travels to the British Museum, London, through October 9.



**Round Box with Decoration of Two Birds and Peonies** (detail). This late 13th-century Chinese carved lacquer box, one of the most significant and exquisite examples of its type, joined the collection in June and is on view in the Plain Dealer Lobby in the 1916 building through mid-September.

## PERSONAL FAVORITE



**Kiefer on Film** See a film about Kiefer, *Over Your Cities Grass Will Grow*, screening October 28 and 30. (*Lot's Wife*, 1989. Anselm Kiefer. Mixed media. Leonard C. Hanna Jr. Fund. 1990.8 © Anselm Kiefer)

**Anastasia Pantsios** writer/photographer. I spent many years shooting rock and roll photography, and that was how I first discovered Anselm Kiefer's work. About 20 years ago, I went to a music conference in St. Louis. I had an afternoon off, so I went to the Saint Louis Art Museum and saw a striking installation called *The Breaking of the Glass*. It references Kristallnacht, the 1938 event when the Nazis went into the Jewish ghettos and just started smashing everything. I was very drawn to it, in part because of its obliqueness—that gave it a real power because it didn't make a really dogmatic statement.

I grew up in a community in Chicago that was primarily Jewish. All my friends and I were born within 10 years of WWII, and the war was always hanging over your head, but until the 1960s it wasn't really discussed all that much. Then there started to be a lot of TV shows and movies about the Holocaust and I found them very difficult to watch. I think in the paintings of Kiefer, you see a more poetic statement—making works using earthy materials like straw and sand and earth and salt, very elemental things. I think the use of materials that decay and change makes him very modern. Sometimes being in a state of flux is part of the statement modern and postmodern artists are making. Kiefer often is referencing the attempts to obliterate culture and how people deal with that. There's a dark power in his work, but underlying that there's a sort of universal sense that there's something bigger and better out there that we could access if we wanted to.

I really do think that in visual art you can use symbols in a way that you can't maybe with words. Movies have tried but with mixed success. I think

art is more effective when you can just look at it and form your own interpretations and associations. I am not a big fan of artist statements. You go into a gallery and see a statement next to the work of art that is like 800 words long and you're standing there thinking, "Gee, I didn't know it was about that." I'm not sure that's very helpful.

*Lot's Wife* (1989) in particular grabbed me because I saw my childhood there. It reminds me very much of the old view from the bridge on Monroe Avenue, across from the Art Institute of Chicago, and looking down at the old IC tracks (which are now covered up by Millennium Park). This painting really looks like that view, even down to some buildings in the background over on the left. People have said this painting is about the Holocaust, these are the train tracks that led to a concentration camp—taken all together, to me it is a reminder that Germany on the surface was a very civilized, very modern country when all this happened. I think that's a really strong statement, and Kiefer makes it stronger by not being really pedantic about it, by being a bit oblique.

# A Legacy on Paper

Print collector John Bonebrake made a lasting impression

**J**ohn Corwin Bonebrake (1918–2011) was a devoted print collector. Although he owned a few examples of original printmaking before joining the Print Club of Cleveland in 1961, it was this group that encouraged him to collect in earnest. An architect, Bonebrake first chose images of cathedrals, castles, and other structures, but soon broadened his scope and purchased anything that tickled his fancy. His collection of about 1,000 19th- and 20th-century graphics includes figural subjects, landscapes, and works of historical interest executed using many different printmaking techniques.

Because Bonebrake intended to donate the works to the Cleveland Museum of Art, he would sometimes make acquisitions specifically to enhance strengths or fill gaps in the museum's collection. For example, the museum has an excellent group of lithographs from the beginning of artists' use of the medium in the early 19th century. Bonebrake added wonderful examples that illustrate how French printmakers utilized the

technique to glorify the Napoleonic Wars. Although these were printed in black and white, soon an additional tone was used, a process represented by sheets from France and Great Britain.

By mid-century the complexities of printing in numerous colors had been mastered, culminating in one of the high points of European printmaking. The plates drawn by Louis Haghe, which copy the watercolors that David Roberts made in Egypt, are exquisite examples of color lithography. Egypt was a distant, mysterious country to most Europeans, and Haghe, a Scottish topographical and architectural artist, spent the year of 1838 traveling across this ancient land. The resulting prints—the first comprehensive series of views of the monuments, landscapes, and people of the Near East—were especially appreciated for their brilliant color and large scale. Bonebrake's 134 prints of Egypt are an important addition to the Cleveland Museum of Art's collection, and in a sense they have returned home, as a large

**EXHIBITION**  
**A Passion for**  
**Prints: The John**  
**Bonebrake**  
**Donation**

October 1, 2011–  
January 29, 2012

**Aspects of Nature:**

**The Cliff** 1897. Henri

Rivière (French, 1864–1951). Lithograph; 64.2 x 89.8 cm. Gift of John Bonebrake 2003.384.

© 2011 Artists Rights Society (ARS), New York / ADAGP, Paris







**Approach of the Simoon, Desert at Gizeh** (after David Roberts)  
1849. Louis Haghe (British, born Belgium, 1806–1885). Lithograph;  
33.1 x 48.5 cm. Bequest of John Bonebrake


group of them was loaned to the museum's 1992 exhibition *Nineteenth-Century Views of Egypt*.

Another of Bonebrake's favorite lithographers was Henri Rivière, whose 67 prints also fill a gap in the museum's collection. A prolific and inventive printmaker, Rivière was tremendously influenced by the novel compositional strategies, striking colors, blatant flatness, focus on line, and depiction of seasonal changes and weather's fugitive effects in *ukiyo-e*, Japanese color woodcuts, which he avidly collected. His 1902 book *Thirty-six Views of the Eiffel Tower* is a tribute to Hokusai's famous series of 36 views of Mount Fuji. Because the museum's copy of Rivière's bound lithographic album allows display of only one page at a time, Bonebrake purchased six of the single prints depicting the Eiffel Tower so that several scenes can be exhibited simultaneously. Although Rivière explored the Parisian cityscape, the French countryside dominates his work. The artist spent summers in Brittany from 1885 to 1915, and it is here that he would have seen the dramatic seascape depicted in *The Cliff*.

William Nicholson, like so many European and American artists at the time, was also affected by the nontraditional aspects of Japanese art. Using a limited color scheme and simplified forms, he silhouetted his subjects on solid backgrounds, which flatten space. *Barmaid*, a black figure set against an ochre wall, is from *London Types*, a set of prints that celebrates the affection residents felt for their city at the end of the 19th century. The series includes many depictions of women, since the publisher, William Heinemann, a strong supporter of the struggle for equality, advised the artist to represent both sexes equally. Nicholson's style changed as he worked on these images; *Hawker* is more detailed

and delicately drawn. The background is a view of Hyde Park, where the well-dressed figures only emphasize the lowly status of the peddler with his tray of toys and ribbons. Bonebrake's gift includes a good selection of Nicholson's graphic work, embellishing the small number previously held by the museum.

Although Bonebrake favored sumptuous color lithography, he also appreciated the skillful use of intaglio techniques. Joseph Pennell's *The Stock Exchange* exemplifies a large portion of the collection, which comprises interesting black and white etchings meant to be held and carefully scrutinized. Pennell, who had lived in London for two decades, returned to New York in 1904 and was enraptured by the new forest of skyscrapers—symbols of America's vitality, importance in world business, and modernity. Pennell carefully inked and wiped the plate for this impression, leaving tone on the surface to create an atmospheric quality that unifies the scene.

John Bonebrake generously donated his legacy, his large and fascinating print collection, to the museum. This gift reflects the personality and interests of a unique individual and passionate collector. Eccentric, with a dry sense of humor, Bonebrake built an expansive collection on a small budget. He loved sharing his avocation with visitors and hung prints floor to ceiling on every available wall, even removing closet doors to create mini-galleries. Bonebrake set an example for future generations of print enthusiasts, advising to "buy what you like but most important of all, to have fun." 

#### MORE ONLINE

See more images from the show at [ClevelandArt.org/exhibitions](http://ClevelandArt.org/exhibitions)



**London Types: Barmaid** 1898. William Nicholson (British, 1872–1949). Lithograph with watercolor added by hand; 32.8 x 26.5 cm.  
Gift of John Bonebrake 2010.625

# A Whole New Way

The distance learning program brings the museum to students both near and far



If on your way to the museum's lecture or recital halls you've ever strolled past the doors marked Distance Learning Studio and wondered what goes on behind them, the answer is "Lights, camera, action!" The space beyond these doors houses the Cleveland Museum of Art's award-winning distance learning program, which offers arts-themed videoconferences for learners of all ages. Established in 1999, the program has served students in 40 states and five countries through live presentations from the museum's production studios. While nearly 200 museums offer videoconferences, the CMA's program is a leader in the field, featuring more than 45 different topics to educate and entertain audiences from kindergartners to senior citizens.

Videoconferencing is a teaching method that allows for pictures, sound, and movement to be transmitted simultaneously between two or more parties in different locations. Using a green screen, video clips, graphics, and interactive projects, the museum's on-camera presenter leads the audience through a guided conversation with plenty of room for spontaneity. A technical producer brings up images from the museum's collection while the presenter discusses these works of art or facilitates an activity. When a question arises, the presenter and producer can respond instantly by showing a related image on the screen. The program's production equipment is stocked with more than 30,000 images ready to be

summoned to support the flow of conversation. This flexible format supports a variety of topics, including *Gods and Heroes from Greece and Rome*, *America's Story*, and *Egyptomania: Mummies*.

For school clients, objects from the collection reinforce core subjects such as math, science, social studies, and language arts. In *Angles and Answers: Origami and Math*, for example, fourth graders discuss works by Mondrian to strengthen their understanding of polygons, angle sums, and perpendicular lines. A teacher writing from Westbury, New York, describes student reactions to the lesson: "We look at shapes and angles in a whole new way. Our kids love this videoconference and continue making origami for weeks after it's over! The presenter [Arielle Levine] did such a wonderful job of pointing out math terms and reinforcing the students' learning." Audiences can also choose foreign-language presentations in French, German, Spanish, or Italian.

Over the past five years, fruitful partnerships have mined videoconferencing's collaborative possibilities. Among the museum's most technically ambitious productions were a series of studio classes developed for students in rural Canada starting in fall 2009. The town of Grande Cache, Alberta, is so remote that there are no art teachers, art supply stores, or galleries within commuting distance. Seeking exposure to arts education for his school district, Grande Cache's

## CONTACT

Scheduling:  
216-707-2468

[ClevelandArt.org/DL](http://ClevelandArt.org/DL)



technology coordinator approached the CMA's distance learning team with the notion of videoconferenced studio classes. In response, the museum delivered a 10-week photography course that provided opportunities for peer teaching, a visual exploration of the students' own communities, and exposure to basic elements of design as related to photography. Toni Starinsky, an instructor from the Cleveland School of the Arts, led the sessions in the museum's distance learning studios, using her photography students as teaching assistants. Students in both locations completed the assignments and then shared their results by posting photos on an image-hosting website. Discussion of their work followed during a subsequent videoconference. Each weekly session also included examples of master photographs from the Cleveland Museum of Art's permanent collection. Students in Cleveland and Grande Cache experienced the cultural differences between their schools and neighborhoods and discovered common concerns through discussions and the photographs they created. Building on relationships developed through this project, the museum went on to teach a number of additional studio classes for Canadian partners. These multi-week courses included a six-part series on creating an illustrated book using

storyboarding (a technique practiced in professional cartooning), and a 20-week studio arts course in which fifth graders explored collage, printmaking, and various media.

Other international partners include educators in South Africa, Ireland, and Finland. Closer to home, audiences have emerged from the ranks of senior living facilities: Menorah Park, Laurel Lake, and the Jennings Center for Older Adults have all embraced videoconferencing. The Cleveland Clinic is another prized partner. Twice a month, the museum's distance learning team connects with clinic audiences comprised of staff, community members, and the occasional patient. The simultaneous connections with the clinic include their Cleveland main campus facilities and the Lou Ruvo Center for Brain Health in Las Vegas. In recent months clinic audiences have participated in *The Art of Adornment*, *Japanese Art: Humble and Bold*, and *Harlem Renaissance* videoconferences, to name a few.

Looking ahead, the distance learning program continues to seek new delivery methods for its content. Special project assistant Joe Ionna recently worked with a number of partner schools to create additional subjects accessible via live webinar, a system requiring only a computer and an internet connection. Webinars operating in tandem with videoconferences promise expanded partnerships, offer a choice of access, and help share the museum's collection with an ever-expanding range of participants.

Reaching additional schools also means attracting financial donors. For the past several years a select group of museum patrons have thoughtfully replenished the distance learning program's Low Wealth Schools Subsidy Fund. Because the program has been fee-based since the depletion of its original grant monies in 2004, many schools rely on subsidies in order to participate.

The program's impact is best expressed by Patricia Peterson, an art teacher and subsidy recipient at Isanti Middle School in Isanti, Minnesota: "What I like about the CMA is that you are all very accessible, always following up when there is a question. The museum is willing to adjust their topics, and keep the lessons relevant to school curriculum. I also like that you have lots of variety and a high level of professionalism in the presentations. Because the technical producers are so responsive, too, in bringing up images at a moment's notice, the presentations are not static. Videoconferencing is another kind of education that raises a kid's interest, gives them an opportunity to step outside the school walls and experience the big world." 🏠



**Far and Near** Through the distance learning studio, students around the world—and around Cleveland—make connections and learn through the museum collection.

# Avenues for Enrichment

Affiliate groups combine fun, learning, and museum support



Only three years after the Cleveland Museum of Art's doors first opened, its founding members were actively looking for ways to enrich and enhance the collection. The collecting interests of those early donors gave rise to the museum's first affiliate group: the Print Club of Cleveland. The Print Club's founding members crafted goals not unlike the mission statements of their counterparts today: to gather devotees and collectors of a certain area or medium of art who, by gifts or funds raised, help build the museum's collection while promoting education, enthusiasm, and personal collecting.

As the museum grew, the vision that resulted in the Print Club inspired other art lovers to form their own specialty groups. Currently there are seven affiliate groups, six that concentrate on art and one on music: Contemporary Art Society, Friends of African and African-American Art, Friends of Photography, Musart Society, Painting and Drawing Society, Print Club of Cleveland, and Textile Art Alliance. Although each group has a definite area of interest, all share the primary goal of supporting the museum. But membership is not one-sided, and affiliate group members also gain from the association. Each group offers opportunities for members to interact and share common interests. Lectures, curator-led discussions and tours, day trips and other travel opportunities, and visits to private collections advance knowledge, personal involvement, and a treasured connection to the museum.

Each group is led by its members, who volunteer their time on the board or committees to ensure the group's staying power and adherence to its mission. They also work closely with museum staff to ensure that the group's goals and programming coincide with those of the museum. For example, most groups work directly with curators to design events that complement planned exhibitions and programming already in place. Such specialized engagement attracted David Hart, associate professor of art history at the Cleveland Institute of Art. A newcomer to Cleveland, Hart wanted to meet people in the community who shared his interests, and the Friends of African and African-American Art was a perfect fit. He finds the events interesting and group members welcoming and supportive of his work in the art world.

Affiliate groups offer events that focus on their members' specific interests. The Textile Art Alliance, comprised primarily of working artists, presents workshops and "play days" where members can try new techniques while having fun and conversing with fellow artists. This creative, hands-on aspect appealed to Rumana Hawa, a textile artist and designer originally from Bombay who was eager to meet other artists, make friends, and learn about the Western world. As a member and now board member of the Textile Art Alliance, she's done just that, while gaining an introduction to a variety of new art forms.



#### Left and right

The Textile Art Alliance's annual Wearable Art Fashion Show and Boutique and the Print Club of Cleveland's annual Fine Print Fair

The opportunity to hear presentations by nationally and internationally known artists, art historians, dealers, and other experts is another affiliate benefit. Victoria Bell, a museum docent and art enthusiast, is a member of the Painting and Drawing Society. Affiliate events, she says, offer an interactive museum experience because the audience is small, which encourages one-on-one conversations with the speaker and fellow members.


The Contemporary Art Society works with curator Paola Morsiani to invite well-known artists to speak at the museum. This year, the society collaborated with other affiliate groups and local organizations to bring in Ann Hamilton, Lyle Ashton Harris, Hildur Jónsson, and Catherine Opie. Many of these talks are open to the public, furthering the museum's and the affiliate groups' goals of community engagement and art awareness.

In addition to carefully designed educational programming and trips, a few groups provide opportunities to enhance personal collections as well as the museum's holdings. The Friends of Photography, for instance, annually offers its members the chance to purchase photographs by renowned artists such as Brian Ulrich and Barbara Bosworth. Funds raised from this commission, combined with revenue from annual dues, are used to acquire works for the photography collection. At the



group's annual meeting, members view a selection of photographs chosen by the curator of photography. They then vote, becoming integral to the process of adding a work to the museum's collection. Member Deborah Pinter, a fine art photographer and art educator, especially enjoys this event because later, when the photograph is on view as part of a gallery installation or an exhibition, members are able to enjoy firsthand the group's gifts to the museum. Since 1924, the Print Club has offered an annual commission as a benefit of membership. With each yearly print commission, the club also donates one print from the series to the museum's collection.

Museum support also comes through annual events such as the Wearable Art Fashion Show and Boutique sponsored by the Textile Art Alliance and the Fine Print Fair sponsored by the Print Club. Both are important fund-raisers, generating monies toward the purchase of works of art, while at the same time increasing museum and art awareness through educational outreach and community engagement. Mary Kay DeGrandis first learned of the Print Club in 1988 when she attended that year's Fine Print Fair and purchased a print. Later, friends who were club members encouraged her to join; she did, finding the club to be not only fun and educational but a complement to her background in and enthusiasm for fine art. Elected president this year, DeGrandis is proud of the club's history, especially its support of the museum and its members' dedication to the Print Department.

Gifts to the museum also extend to musical performances. The Musart Society supports classical and contemporary music as part of the VIVA! & Gala Performing Arts series as well as chamber music in the galleries. This commitment and support is shared by all the affiliate groups, making them an asset not only to the museum and its collections, but to the larger community as well. 

## AFFILIATE GROUPS

**The Contemporary Art Society** celebrates its 50th anniversary this year. Members view and discuss works of contemporary art with other enthusiasts, collectors, and connoisseurs.

**Friends of African and African-American Art** promotes the appreciation and collection of the arts of Africa and the African diaspora in America through special events and exhibitions.

**Friends of Photography** encourages the study of photography; members are dedicated to the growth of the museum's photography collection.

**The Musart Society** supports and participates in the activities of the Department of Performing Arts, Music, and Film, which presents performances of the highest integrity and artistic merit.

**The Painting and Drawing Society** promotes the study of European and American paintings and drawings from 1500 to 1960 with exhibitions and programs.

**The Print Club of Cleveland** celebrated its 90th anniversary in 2009. In addition to stimulating interest in print collecting and educating the public about printmaking, members raise funds to purchase prints for the collection.

**The Textile Art Alliance** celebrated its 75th anniversary in 2009. The group is open to anyone interested in learning about and cultivating support for contemporary or historic textiles, as well as artisans working in the textile medium.

**For more information** on any of the groups, contact the affiliate groups coordinator at 216-707-2579 or [affiliategroups@clevelandart.org](mailto:affiliategroups@clevelandart.org), or visit [www.ClevelandArt.org/support](http://www.ClevelandArt.org/support).

## VIVA! &amp; GALA PERFORMING ARTS SERIES 2011-12 SEASON OVERVIEW

*Witness the World . . .  
Feel the Exuberance*

**Maureen Fleming: Black Madonna**

Friday, September 30, 7:30. "She seemed to transcend the material world and enter a realm of pure spirit." –*New York Times*. Crossing cultures and art forms, Fleming invents surreal movement poetry accompanied by three-dimensional video projections. \$43 and \$38, CMA members \$42 and \$37. See page 7 for an article by Fleming about the program.

**Huun Huur Tu** Friday, October 7, 7:30. "An otherworldly but deeply spiritual music that is rooted in the sounds of nature" –*Chicago Tribune*. Famed throat singers from Tuva, a South Siberian Turkic people, perform entrancing music unlike anything you have ever heard before. \$43 and \$38, CMA members \$42 and \$37.

**Jordi Savall: Music Dialogues from Orient and Occident** Sunday, October 9, 3:00. "A performer of genius" –*New Yorker*. The Grammy award-winning viola da gamba player makes the old new again through an exploration of the multicultural roots of early music. Jordi Savall, performing on a lira da gamba from circa 1500 and a seven-string bass viol from 1697, is accompanied by his son, Ferran Savall, on theorbo and vocals. \$41 and \$37, CMA members \$40 and \$36.

**National Chamber Choir of Ireland: An Irish Colloquy** Friday, October 14, 7:30. "Fresh, positive, and full of energy" –*Irish Times*. Ireland's most distinguished choral ensemble brings a repertoire from Bach to contemporary Irish music. The centerpiece of this program is a new work by Grammy-nominated composer Tarik O'Regan (b. 1978), *An Irish Colloquy*. Program also includes choral music of Bach, Brahms, Bax, C. V. Stanford, and Kevin Volans. \$41 and \$37, CMA members \$40 and \$36.



**MacMaster** Cape Breton fiddler

**Schola Cantorum de Venezuela:**

**Acqua and Fiesta** Friday, October 28, 7:30. "Must be counted among the handful of the world's great vocal ensembles" –*New York Observer*. This premier, 50-strong touring chorus brings music from Europe and Latin America ranging from sacred hymns to rhythmic and tuneful popular idioms of their rich culture. \$41 and \$37, CMA members \$40 and \$36.

**Bassekou Kouyate and Ngoni Ba**

Friday, November 4, 7:30. "Spectacular . . . The virtuosity of Bassekou and his musical family is undeniable." –*NPR Music*. Propulsive, dance-like grooves from the Malian winner of the 2009 BBC3 World Music Award for Album of the Year and his seven-piece band. \$34 and \$29, CMA members \$33 and \$28.

**Chinese Art Music: Yang Wei and**

**Ensemble** Friday, December 9, 7:30. "The power, variety and eloquence of a master musician" –*ClevelandClassical.com*. The virtuoso instrumentalist returns with celebrated colleagues for a thoroughly absorbing performance focused on Chinese art music. Presented in conjunction with the museum's exhibition *Chinese Art in an Age of Revolution: Fu Baoshi (1904–1965)*. \$34 and \$29, CMA members \$33 and \$28.

**Natalie MacMaster: Christmas in Cape Breton** Wednesday, December 14, 7:30.

"The most dynamic performer in Celtic music today" –*Boston Herald*. The acclaimed Celtic fiddler returns with boundless energy and incandescent musicianship for a holiday special of carols and secular Celtic classics. \$45 and \$40, CMA members \$44 and \$39.

**Theatre of Voices: Arvo Pärt—**

**Creator Spiritus** Wednesday, February 1, 7:30. "Everything Paul Hillier touches turns to choral gold." –*New York Times*. Serenely beautiful and deeply moving choral masterworks from one of Europe's foremost ensembles. Program includes choral music by Pärt, Guillaume de Machaut, John Dunstable, Kevin Volans, and Pelle Gudmundsen-Holmgreen, and features organist Christopher Bowers-Broadbent. \$41 and \$37, CMA members \$40 and \$36.

**Chucho Valdés with the Afro-Cuban Messengers** Wednesday, February 8, 7:30.

"Few headliners bring such colossal technique, expressive exuberance and ancient artistic tradition to a single performance." –*Chicago Tribune*. Hailed as "the dean of Latin jazz" and "one of the world's great virtuosic pianists" by the *New York Times*, multi-Grammy Award-winner Chucho Valdés performs with the seven-member Afro-Cuban Messengers. \$45 and \$40, CMA members \$44 and \$39.

**Signal: Music of Steve Reich** Friday, March 9, 7:30. "The most original musical thinker of our time" –*New Yorker*. An exciting young ensemble, dedicated to the shimmering, revolving, driving sounds of composer Steve Reich. Program features *Sextet* (1985) and *Double Sextet* (2007), winner of the 2009 Pulitzer Prize for Music, and receives its CMA premiere in a rare, entirely live version. \$32 and \$28, CMA members \$31 and \$27.

**Max Raabe and Palast Orchester:**

**You Cannot Kiss Alone** Sunday, March 11, 7:30. "Enormous grace and acuity . . . and a dapper host of unflappable silliness" –*Plain Dealer*. This slick, witty, and versatile big band is back by popular demand. The Berlin-based ensemble channels the



**Max Raabe** Weimar big band



**Irish Tenors** basses, altos, and sopranos



## FREE CONCERTS

high-style musical glory of the 1920s and early 1930s Weimar big band with uncanny precision and humor. Includes pre-concert reception. \$55 and \$51, CMA members \$54 and \$50.

**Masters of Indian Music: Pandit Jasraj**  
Friday, April 27, 7:30. "Pandit Jasraj cast his magic spell on the audience ... it was a dream come true." –*Indian Express*. Soulful and sonorous vocal music from one of India's most celebrated cultural ambassadors to the world. In his Cleveland appearance he is joined by a five-member ensemble of accompanying vocalists and instrumentalists. \$41 and \$37, CMA members \$40 and \$36.



**Marković** A blast of brass

**Boban i Marko Marković Orkestar**  
Friday, May 4, 7:30. "A stunning blast of exuberance and virtuosity" –*New York Times*. The king of the genre, Boban Marković, wows with this furiously fun Balkan brass band. Now an international phenomenon, the distinctive music style originates from 19th-century Serbia, when trumpeters in the military transposed folk music during harsh times. The beats are usually fast and accompanied by *kolo* (dance). \$45 and \$40, CMA members \$44 and \$39.

**Gregory Fulkerson: J. S. Bach Complete Sonatas and Partitas for Solo Violin** Wednesdays, November 9 and 16, 7:30. Museum galleries. "Transparent, lucid readings ... countless interpretive shadings" –*New York Times*. In this tour de force split over two evenings, the acclaimed violinist performs a monumental set of solo works in the museum's galleries.

**Mahan Esfahani: Solo Keyboard**  
Wednesday, April 4, 7:30. Museum galleries. Praised by the *Times* (London) as "exceptionally gifted," and by *Early Music Today* for his "sensitivity and vibrance," Esfahani makes his CMA debut in a gallery recital of music by Byrd, J. S. Bach, Scarlatti, and Mel Powell, featuring keyboards from the museum's collection.

**Rembrandt in America—Music and Conversation with Peter Bennett, Keyboards, and Jon Seydl, Curator**  
Wednesday, May 9, 7:30. Recital Hall. As a companion program to *Rembrandt in America* (February 19–May 28, 2012), the first major exhibition to explore in depth the collecting history of Rembrandt paintings in the United States, CMA curator Jon Seydl sits down with keyboard specialist Peter Bennett to discuss music and art surrounding the life of Rembrandt van Rijn (Dutch, 1606–1669). Performances of short works for harpsichord are interspersed with free-flowing conversation for an illuminating evening of intersections and insights.



**The McMyler Organ** Serious pipes



**AGO National Competition: Organ Marathon** Friday, May 25, Gartner Auditorium. The Cleveland Museum of Art and the Cleveland Chapter of the American Guild of Organists host the semi-final round of the annual National Young Artists Competition in Organ Performance. Seven fast-rising stars will compete in this round and three will advance to the finals in Nashville. This daylong event is free to the public.

**Chamber Music in the Galleries: Featuring Students from CIM/CWRU** First Wednesdays of the month, November 2011–May 2012. From string quartets to keyboardists to unexpected small ensembles, young artists from the Cleveland Institute of Music and the Case Western Reserve University early music program perform a wide range of repertoire in early evening performances. Programs to be announced week of performance. Check the museum's Facebook page, Twitter, and ClevelandArt.org for details.

## CHALK FESTIVAL

The 22nd annual Chalk Festival is Saturday, September 17, 11:00–5:00, and Sunday, September 18, 12:00–5:00. Enjoy chalk artists and entertainment at no charge. More information at [www.clevelandart.org](http://www.clevelandart.org).

**Chalk Your Own Pictures** Large square and 24-color box of chalk, \$16 each; small square and 12-color box of chalk, \$8 each. Individuals, families, schools, and neighborhood groups are all invited to participate. Children under 15 must be accompanied by supervising adults. Sign up when you arrive. Groups are encouraged to pre-register by Wednesday, September 14: contact 216-707-2483 or e-mail [commartsinfo@clevelandart.org](mailto:commartsinfo@clevelandart.org). Non-paid advance registrations will be held until 1:00 p.m. Sunday.

**Chalk Making and Street Painting** Sunday, September 11, 2:00–4:30; repeats Wednesday, September 14, 6:00–8:30. Preparatory workshop on chalk artistry. Learn to make chalk using an old world recipe with new world materials and learn professional techniques for masking, stenciling, shading, and enlarging a picture. \$25/individual, \$75/family. Children under 15 must register and attend with someone older. Fee includes materials and reserves chalk and a square for the festival. Contact 216-707-2483 or [commartsinfo@clevelandart.org](mailto:commartsinfo@clevelandart.org).

**The I Madonnari Chalk Tradition** In 16th-century Italy, beggars—using chalk on the plazas outside cathedrals—copied paintings of the Madonna by Raphael and his contemporaries. With these street painters, called *I Madonnari* (painters of the Madonna), an artistic tradition was born. Today I Madonnari festivals are held annually in Europe, Africa, and the United States. In 1990 our festival brought this Renaissance tradition to Cleveland.

**Volunteer at the Chalk Festival** Please contact the Volunteer office at 216-707-2593.



## COMMUNITY ARTS AROUND TOWN

For updated listings visit [ClevelandArt.org](http://ClevelandArt.org).

**Sparx City Hop** The ninth annual Sparx City Hop is Saturday, September 10. View Community Arts street painters at E 4th and Euclid, Lincoln Park, Tower Press, and the West Side Market from 1:30–3:30. Details at [ClevelandArt.org](http://ClevelandArt.org) and [www.downtownclevelandalliance.com](http://www.downtownclevelandalliance.com).

**Garlic Festival** Enjoy street painters at the second annual Garlic Festival at Shaker Square Saturday and Sunday, September 10 and 11 from noon–6:00. On Saturday puppets, stilt dancers, and dancers present a kickoff parade at 1:00 and an evening performance at 7:30.

**Bedford Weekend of the Pooka** Watch street painter Wendy Mahon at Bedford's celebration of the arts, Saturday, September 17, noon–5:00.

**Tremont Arts and Cultural Festival** Community Arts presents Hispanic street painters from noon–5:00: Hector Castellanos, Saturday September 17 and Dante Rodriguez, Sunday, September 18.

**Café Bellas Artes** Friday, October 7, 7:00–9:00, CSU Music and Communications Building. *The Roberto Ocasio Mural Artist's Reception*. Meet the Latino artists who participated in the mural creation. Details: 216-687-9283 or [r.chavez71@csuohio.edu](mailto:r.chavez71@csuohio.edu).

**Boo at the Zoo** Community Arts joins the SPOOKtacular fun at the Cleveland Metroparks Zoo October 20–23 and 27–30, 6:00–9:00. Performance details at [ClevelandArt.org](http://ClevelandArt.org). Visit [www.clemetzoo.com](http://www.clemetzoo.com) for tickets.

**Art Crew** Characters based on objects in the museum's permanent collection. \$50 nonrefundable booking fee and \$50/hour with a two-hour minimum for each character and handler. Contact Gail Trembly at 216-707-2487 or [commartsinfo@clevelandart.org](mailto:commartsinfo@clevelandart.org).

**Lantern Workshops** November 4–20, Fridays 6:00–8:30 and Sundays 2:00–4:30. Attend as many sessions as needed. Most styles take multiple sessions to complete. Individuals \$50; families \$150 up to 4 people, \$25 each additional person; one lantern per person, \$25 each additional lantern. Info: call 216-707-2483 or e-mail [commartsinfo@clevelandart.org](mailto:commartsinfo@clevelandart.org).

## REGISTRATION INFORMATION

216-707-2483 or [commartsinfo@clevelandart.org](mailto:commartsinfo@clevelandart.org)



## FU BAOSHI PROGRAMS

**Fu Baoshi: Visualizing Modern**

**China** Sunday, October 16, 2:30. Anita Chung, curator of Chinese art and curator of the exhibition, offers a look at the changing world around this Chinese artist for a fuller understanding of his art. This lecture also explores the artist's process of self-discovery and struggle in an age of crisis.

**Nixon in China** Saturday, October 22, 1:00–4:00. Film screening in Gartner Auditorium (see page 27).

**Fu Baoshi Family Day** Sunday, October 23, 1:00–4:00. Celebrate Chinese art and culture with art-making workshops and gallery activities in the Fu Baoshi exhibition, including a scavenger hunt and Chinese language tours.

**Mandarin and Cantonese Language Tours** Sunday, October 23, 1:00–2:00 (Mandarin) and 2:00–3:00 (Cantonese). Call 48 hours in advance to reserve your spot (216-707-6880); please indicate which tour you will attend.

**MINI-SYMPOSIUM**

**Modern China: A Multidisciplinary Exploration** Saturday, October 29, 10:00–4:00. This afternoon of talks explores modern China from the perspectives of history, art, politics, and culture. Anita Chung introduces all three speakers.

**Wen-hsin Yeh** Richard H. and Laurie C. Morrison Chair Professor in History, University of California, Berkeley. The author of *Shanghai Splendor: Economic Sentiments and the Making of Modern China 1843–1949* and editor of *Becoming Chinese: Passages to Modernity and Beyond* discusses China's turbulent 20th century.

**Peter Galassi** Chief Curator Emeritus, Department of Photography, Museum of Modern Art, New York. The curator of the MoMA exhibition *Henri Cartier-Bresson: The Modern Century*, introduces Cartier-Bresson's experience in China and his photographs of the Communist revolution.

**Julia Andrews** Professor of Art History, Ohio State University. The co-curator of the Guggenheim exhibition *A Century in Crisis* and author of *Painters and Politics in the People's Republic of China, 1949–1979*, addresses the study of modern Chinese art history and the state of the field in the U.S.

**COMING UP IN NOVEMBER**

**The Art of Reinvention: China, Ohio, and the New Global Economy** The Cleveland Museum of Art will host a keynote lecture and convene a distinguished panel of leaders from Cleveland's business community to explore how the city can benefit from China's successful emergence as one of the world's leading economies in the 21st century, and how that knowledge influences an international business agenda for northeast Ohio and beyond. Details at [ClevelandArt.org](http://ClevelandArt.org) by mid-September.

## KALIGHAT PAINTINGS TALK

**When Pictures Are Mirrors: Kalighat Paintings as Satire** Wednesday, September 7, 6:30. While most of the Kalighat paintings focused on religious subjects, others satirized the emerging colonial middle class of Hindus known as the *bhadralok* (cultured people)—their manners, clothing, and scandals. Drawing from social satire paintings from the Cleveland Museum of Art exhibition and other collections, the lecture explores how the Kalighat paintings held up a mirror to an urban colonial modernity in transition. Lecturer Paul Courtright is professor of South Asian religion in the Department of Religion at Emory University, Atlanta. He is currently doing research for a book on satire, caricature, and media in early British India.

**Knobkerrie** (detail) 1800s–1900s. Swaziland, Swazi people. Wood; h. 66 cm. Leonard C. Hanna Jr. Fund 2010.203

## ART OF DAILY LIFE PROGRAMS

**Movable Assets: The Nomadic Art of Southern Africa** Saturday, October 1, 3:00. Hear from Karel Nel, an internationally renowned artist whose work is represented in public and private collections worldwide. A specialist in southern African art, he is an associate professor of fine arts at the University of the Witwatersrand in Johannesburg, South Africa.

**South African Beadwork Demonstration** Sundays, September 4 and October 9, 1:00–3:00. Simone Schiffmacher of the Cleveland Institute of Art shows how it's done.

**Art Cart: African Art** Sunday, October 9, 1:00–3:00. Touch authentic objects from major art-producing African peoples including the Asante, Kuba, Senufo, and Yoruba. With metal, wood, and other natural materials, these objects reveal ideals of beauty as well as a deeper purpose, demonstrating power, status, and spirituality. Afterward, discover what you've learned when you visit *The Art of Daily Life* exhibition.

**Reading Beads: Stylistic and Symbolic Diversity in Zulu Beadwork** Sunday, October 9, 3:00. Carol Boram-Hays, art historian at Ohio State University, shares her knowledge of African art and archaeology. Her research interests also include 20th-century American and European art, and her book *Bringing Modernism Home: Ohio Decorative Arts, 1890–1960* was published to great acclaim by Swallow Press in 2005.



AN EXCITING  
DAY OF  
SCHOLARSHIP

## SYMPOSIUM



**Sarah Blake McHam** keynotes a daylong event celebrating the legacy of CWRU Professor Emeritus Ed Olszewski.

**Going to Italy with Ed** Saturday, October 22, 1:00–6:00. The Friends of Art and the Cleveland Museum of Art present a symposium celebrating the art of the Italian Renaissance, as a tribute to the academic legacy of CWRU Professor Emeritus Edward J. Olszewski. Sarah Blake McHam, professor of Italian Renaissance art and specialist in Italian painting and sculpture from Rutgers University, keynotes the symposium. Presentations are given by contributors to a scholarly *Festschrift* being published in Olszewski's honor, including new scholarship on Renaissance artists Michelangelo, Giambologna, Baccio Bandinelli, and Giorgione. Opening remarks begin at 1:00 in the recital hall; McHam speaks at 4:30, followed by a reception with Dr. Olszewski. Free and open to the public.

## JULIUS FUND LECTURE

**The Fame of Raphael and the Fate of His Paintings** Wednesday, September 21, 5:30. Professor Cathleen Hoeniger, Queen's University Department of Art, presents the Julius Fund Lecture in Renaissance Art in the recital hall. Free and open to the public.

## COLLIS LECTURE

**The Art of Ancient Greek Theater** Sunday, September 25, 2:00, Gartner Auditorium. Mary Louise Hart, Associate Curator of Antiquities, J. Paul Getty Museum. The annual Dr. John and Helen Collis Lecture brings nationally and internationally recognized experts in the field of art history and archeology to the museum. Free tickets required.



## POETRY IN THE MUSEUM

**Celebrity, Fame, and the Concept of Genius** Sunday, October 30, 1:30–3:30. Pulitzer Prize-winning poet Jorie Graham shares her work and reflects on the theme of "Celebrity, Fame, and the Concept of Genius" in the dramatic setting of the Reid Gallery. Graham is the Boylston Professor of Rhetoric and Oratory at Harvard University and former chancellor of the American Academy of Poets. Following her reading and reflections, Graham will announce the winners of the Poetry in the Museum contest, which calls for a response to a work of art in the CMA collection. Contest winners will read their poems in proximity to the described work of art.

Co-sponsored by the Baker-Nord Center for the Humanities and additional support provided by the Helen Buchman Sharnoff Endowed Fund for Poetry, Case Western Reserve University.

## TEXTILE ART ALLIANCE

**LECTURE Personal Mark-Making: Textile Art and Innovation** Thursday, September 15, 1:30. There are new ways to use cloth, yarn, and fiber to create "marks." As old as the desire to mark cave walls, this primal urge can be expressed in cloth using evolved, artist-friendly technology. Join Paula Scaffidi, artist and innovator, to glimpse new technologies in her art and in action. [www.fiberella.com](http://www.fiberella.com). \$5 at the door, TAA members and full-time students free.

**WORKSHOP Quantum Felting: Vessels** Friday, September 16, 10:00–5:00 and Saturday, September 17, 10:00–4:30. Paula Scaffidi helps you create a textile art vessel in a state-of-the-art textile studio. Explore machine needle felting techniques, digital design methods, and stitch manipulation and vessel assembly. All skill levels are welcome! Machines provided. \$240, TAA members \$180 (\$150 by August 16). Materials fee \$35. Reservations: Mary Ann Weber, 440-984-4195 or [quiltbeads@oh.rr.com](mailto:quiltbeads@oh.rr.com).

**8th Annual Wearable Art Fashion Show and Boutique** Sunday, October 16, 10:30–5:00. Preview one-of-a-kind wearable art, clothing, and accessories, then enjoy lunch and a fabulous runway show. New location: Landerhaven, 6111 Landerhaven Drive, Mayfield Heights, OH 44124.

10:30 Boutique Shopping; 1:00 Fashion Show & Lunch; 3:00 Boutique open to the public, \$5 at the door. Tickets: \$45, all-day event. Advance reservations required; call 216-707-6820. Information: Karen Hinkle, 330-527-0968 or [clothcare@aol.com](mailto:clothcare@aol.com).





**Art & Fiction Book Club: *Cleopatra: A Life* by Stacy Schiff** 3 Wednesdays, September 14–28, 1:30–2:45. Stacy Schiff's compelling biography of one of history's most fascinating and powerful women won multiple awards and was selected a *New York Times* 10 best book of 2010. Voted Best Book Club in Greater Cleveland by *Cleveland Magazine* in 2009. \$45, CMA members \$35. Register through the box office.

**University Circle in the Valley Cultural Series: Cuyahoga County Public Library, Gates Mills Branch** Thursday, September 22, 2:00–3:30. This new collaboration between the museum and the Chagrin Falls and Gates Mills Branches of the Cuyahoga County Public Library kicks off with *Greetings from Cleveland: Postcards from the Ingalls Library Collection*. Free; registration is required. Call 440-423-4808 to register.

**The Art Study Group** Learn how the museum developed its collection of works by impressionist artists, visit the galleries on a guided tour, and view items on impressionism from the Ingalls Library's renowned collection of more than 460,000 volumes. Limit 20; pre-registration required. Free. Call 216-932-3600 or visit the Heights Library website to register. *Setting the Stage*, tracing the history and development of the museum's collection of impressionist paintings, is Sunday, September 18, 2:30–3:30 or Tuesday, September 20, 10:30–11:30, at the Cleveland Heights–University Heights Lee Road Library. *Ingalls Library Visit and Tour of the Impressionist Galleries*, Wednesday, October 19, 6:30–8:30 at the Ingalls Library. *Book Discussion*, Wednesday, November 2, 7:00 at the Cleveland Heights–University Heights Lee Road Library: round out the fall series of programs by discussing *Claude & Camille: A Novel of Monet* by Stephanie Cowell.

**Octavofest** Wednesday, October 12, 7:00–8:30. Octavo is defined as the size of a piece of paper folded into eight leaves. It's also an annual month-long, citywide celebration of book arts held each October in Cleveland. The Ingalls Library was among the first institutions to participate and this year hosts an exhibition of artists' books made by members of Art Books Cleveland and presents *Warhol Mania*, with material from the Ingalls Library rare book collection. Registration required; limit 30. Call 216-707-2530 for information.

**The Ongoing Book Sale** is back with a new selection of sale books on the shelves opposite the library's recent acquisitions. Books are changed at the beginning of each month with deeper discounts each week.

**Library Program Tickets** Call 1-888-CMA-0033 or visit [www.clevelandart.org](http://www.clevelandart.org). For specific questions call the reference desk at 216-707-2530.

## IN THE GALLERIES

**Left: Lucanian Calyx-Krater** c. 400 BC. Attributed to Policoro Painter. Leonard C. Hanna Jr. Fund 1991.1

*Gallery talks meet in the east wing on level 1 near the portholes.*

**Highlights Tours** Tuesdays, Thursdays, Fridays, Saturdays, and Sundays at 1:30 plus Saturdays and Sundays at 2:30. *Fu Baoshi* exhibition tours begin Thursdays at 1:30 and Sundays at 2:30 on October 27.

**Art in Focus Talks** Wednesdays at 1:30. Gallery talks given by staff and docents on a single work of art or theme. See [ClevelandArt.org](http://ClevelandArt.org) for title and speaker name.

**Art in the Afternoon** At 1:15 on the second Tuesday of every month, docents with specialized experience in memory loss lead gallery conversations that engage the mind and provide an enjoyable social experience. Free; pre-registration, space is limited. Call 216-231-1482.

**Art Cart Africa: Art from West and Central Africa** Sundays, September 4 and October 9, 1:00–3:00. Touch authentic African art objects. Information: [klevinsky@clevelandart.org](mailto:klevinsky@clevelandart.org) or 216-707-2467.

## FOR TEACHERS

**Art to Go** Let your class see and touch amazing works of art up to 4,000 years old as museum staff and trained volunteers come to you with objects from the education collection. To schedule, contact [abarfoot@clevelandart.org](mailto:abarfoot@clevelandart.org) or call 216-707-2459. Contact Karen Levinsky for more information at 216-707-2467.

**School Tours** School tours led by museum docents can be scheduled now through the first week of June 2012. Tour times are 10:00 to 2:30 and are scheduled on a first-come, first-served basis Tuesday through Friday. Docent-led school tours are free. Visit [ClevelandArt.org](http://ClevelandArt.org) and click on Learn, Educator Programs, to find topics and the registration form (required for all school visits). E-mail is used for confirmation; please provide a working e-mail contact.

**Special Exhibition School Tours** *Chinese Art in an Age of Revolution: Fu Baoshi (1904–1965)* can be scheduled from October 25 through December 16.

**Special Exhibition School Tours** *Rembrandt in America* can be scheduled from February 19 through May 18, 2012. This special exhibition is limited to 50 docent-led students per half-hour. Self-guided tours are welcome after 11:00.

**Meet the Mesopotamians.** 2 Wednesdays, October 5 and 12, 4:30–6:40. To kick off the Teacher Resource Center's collaboration with Tri-C's Gilgamesh Project (a two-year exploration and reinterpretation of the Gilgamesh epic), we offer a two-part series starting with an evening lecture and gallery tour by Dr. Jay Lemanski to provide historical and cultural background of the Gilgamesh story. The second evening explores the origins of cuneiform, one of the earliest forms of writing, and its impact on our own written culture. With ceramicist George Woidek, practice cuneiform writing in soft clay and make permanent cuneiform tablets. Register by September 28 by e-mailing [trc@clevelandart.org](mailto:trc@clevelandart.org) or calling 216-707-6880. Limit 25.

## ADULT STUDIOS

*Learn from artists in informal studios with individual attention.*

**Introduction to Drawing** 8 Fridays, September 23–November 11, 6:00–8:30. Enjoy yourself while learning simple yet effective techniques in drawing with graphite and conté crayon on paper. Informal confidence building. Bring your own or CMA provides all supplies. Instructor: Darius Steward. \$180, CMA members \$144.

**Drawing in the Galleries** 8 Wednesdays, September 14–November 2, 10:00–12:30 or 6:00–8:30. Sculpture and paintings throughout the museum inspire drawing in charcoal and various pencils, including colored conté pencil. All skill levels welcome. Inspired by masterworks, students are encouraged to see light as contrasting shape while adding structure and detail with line, tone, and color. Practice, expression, and technique are equally encouraged. High school students needing observation work for college admission are always welcome. Instructor: Susan Gray Bé. \$190, CMA members \$154. All supplies provided.

**Introduction to Painting** 8 Tuesdays, September 13–November 1, 10:00–12:30. Beginners learn simple painting techniques in color mixing and application with acrylic paints. Still-life objects serve as inspiration for this low-pressure course. Instructor: Kate Hoffmeyer. Supply list provided by box office upon registration. \$180, CMA members \$144.

**Composition in Oil** 8 Fridays, September 23–November 11, 10:00–12:30 or 6:00–8:30. Distinct personal vision is valued in this oil class inspired by a live model, still life, and landscape by the lagoon (weather permitting). Designed for all levels of experience, including beginners. Charcoal drawing on the first day leads to underpainting, wet-into-wet blending, and glazing techniques. Balancing color, pattern, tone, and other aesthetic preferences structure expression in student paintings. High school students needing observation work for college admission are welcome in the evenings. Instructor: Susan Gray Bé. \$200, CMA members \$164 (price includes \$20 model fee). Bring your own supplies or for an additional \$70 CMA will provide.



**Chinese Ink Painting** 8 Tuesdays, September 13–November 8 (no class October 18), 1:00–3:30. Experienced students continue explorations in Chinese master techniques. Instructor: Mitzi Lai. \$180, CMA members \$144.

**Printmaking** 8 Wednesdays, September 21–November 9, 12:30–3:00. Beginning and intermediate students use masterworks from CMA's prints and drawings collections as inspiration for linoleum, drypoint, and monoprints. Instructor: Kate Hoffmeyer. \$180, CMA members \$144.

**Advanced Watercolor** 8 Wednesdays, September 14–November 2, 9:30–12:00. CAS\* Some watercolor knowledge recommended. Paper provided. Materials list discussed at first class for new students. Instructor: Jesse Rhinehart. \$180, CMA members \$144.

**Watercolor in the Evening** 8 Wednesdays, September 14–November 2, 6:00–8:30. CAS\* All levels welcome. Paper provided. Materials list discussed at first class for new students. Instructor: Jesse Rhinehart. \$180, CMA members \$144.

**Beginning Watercolor** 8 Thursdays, September 15–November 3, 9:30–12:00. CAS\* Geared to the beginner but all levels welcome. Learn color mixing, paint application, and subject matter selection. Paper provided. Complete materials list given at first session. Instructor: Jesse Rhinehart. \$180, CMA members \$144.

**All-Day Shibori Workshop** Saturday, October 8, 10:00–4:30 (lunch on your own). Shibori is a Japanese tie-dye method for creating complex patterns, textures, and color on cloth. A variety of effects are possible by folding, binding, clamping, stitching, and pole dyeing the fabric. Students will use fiber-reactive dyes on cotton, explore color effects with overdyeing, and complete a cotton scarf. Applications include quilts, wearables, and home accessories. Instructor: fiber artist JoAnn Giordano. \$95, CMA members \$80. Fee includes dye, auxiliary chemicals, and fabric. Supply list at box office.

Supply lists available at the ticket center. For more information e-mail [adultstudios@clevelandart.org](mailto:adultstudios@clevelandart.org) or call 216-707-2487. CAS\* All watercolor classes are held at the Community Arts Studio (CAS) at 1843 Columbus Road, Cleveland.



## ART CLASSES FOR CHILDREN AND TEENS

6 Saturdays, October 15–November 19, mornings 10:00–11:30 or afternoons 1:00–2:30. Your child can discover the wonders of the CMA collection and unearth his or her creativity in the process. Each class will visit our galleries weekly and then experiment with different techniques based on the masterpieces they've discovered. They will learn by looking, discussing, and creating.

**Art for Parent and Child** (age 3) Mornings only. Four hands are always better than two! Parents and children learn together to create all kinds of art inspired by gallery visits. Limit 12 pairs.

**Mini-Masters: LINE** (ages 4–5) Children discover lines in a variety of art works in the galleries and then have fun using lines in paint, crayon, wire, and other media to make their own creations.

**Creative Color** (ages 5–6) Color is all around us in art as well as nature. Have fun mixing, matching, and creating all the colors of the rainbow in pastels, paints, and cellophane.

**Art Experiments** (ages 6–8) Experimentation is a fun learning process! Explore different art processes and combine the familiar in new and fantastic ways.

**Time Travelers** (ages 8–10) Students view art from different times and places like ancient Egypt, the Middle Ages, and modern-day New York. They develop analytical and studio skills while making art.

**Mixed-up Media** (ages 10–12) Students work with different types of art materials, found objects, recyclable items, and cardboard to create 2-D and 3-D compositions.

**Teen Drawing Workshop** (ages 13–17) Afternoons only. Teens sharpen their observational skills while developing drawing skills with pen and ink, pencil, charcoal, and pastels.

**Claymation** (ages 11 and up) Mornings only. Design simple sets and learn how to create characters from armatures and polymer clay. Then use still cameras with our editing equipment to produce stop-motion animated shorts. Limit 10.

### CLASS FEES AND REGISTRATION

Most 6-week classes are \$72 for general public, \$60 for CMA Family level members. Art for Parent and Child: \$85/\$72. Claymation: \$150/\$125.

**Registration** for all classes is on a first-come, first-served basis. Museum members have priority registration from September 1–15 for October classes. General registration opens on September 16.

Register in person or call the box office at 216-421-7350. There is a \$10 late fee per order beginning one week before the class starts.

### PRESCHOOL CLASSES

**Art Stories** (ages 3–5) 3 Saturdays, September 10–24, 10:00–10:45. Join us for a multidisciplinary art class where you and your young child can explore different art forms, the museum, and verbal and visual literacy. This integrated program combines storytelling, movement, and art-making and is taught by specialty instructors. Fees for one adult and one child \$46, CMA Family level members \$36; additional child \$24. Limit 10 adult/child pairs.

### My Very First Art Class

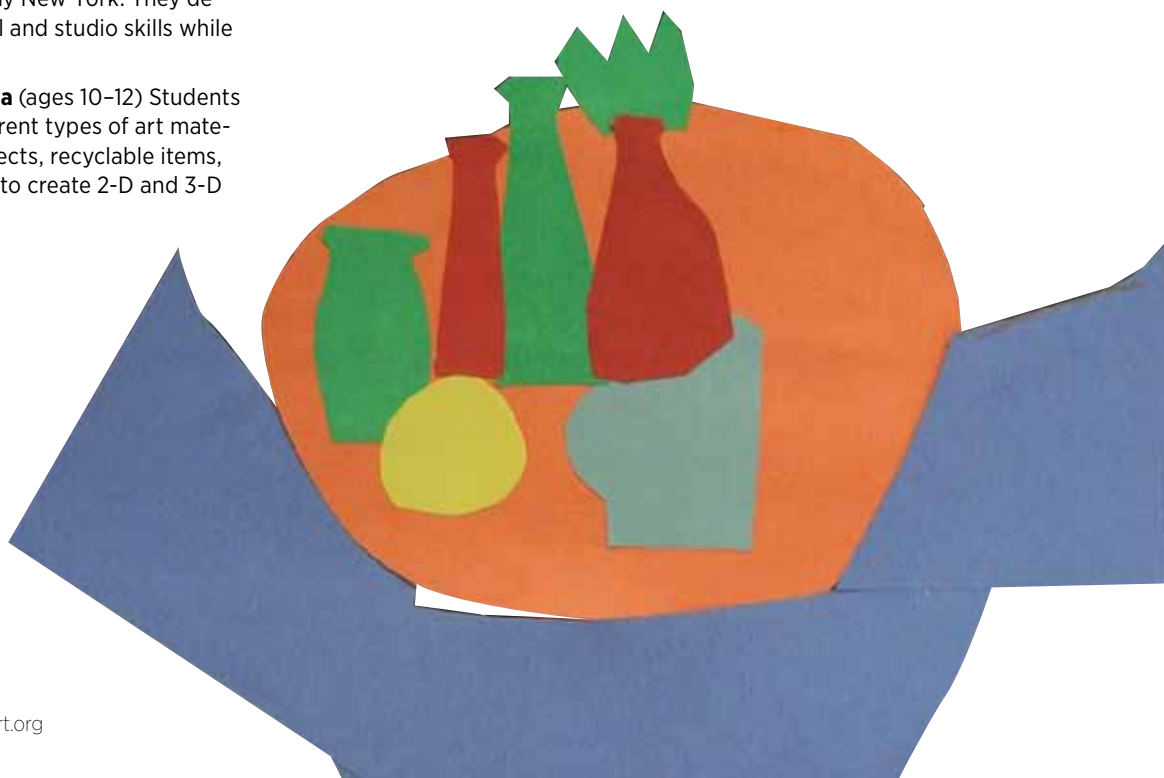
4 Wednesdays, October 12–November 2, 10:00–10:45 (ages 1½ to 2½)

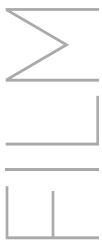
4 Fridays, October 14–November 4, 10:00–10:45 (ages 2½ to 3½)

4 Fridays, October 14–November 4, 11:15–12:00 (ages 3½ to 4½)

Young children and their favorite grown-up are introduced to art, the museum, and verbal and visual literacy in this creative program that combines art-making, storytelling, movement, and play. Topics for the fall session include *Line*, *Sounds*, *Opposites*, and *Fall*. Fees for one adult and one child \$65, CMA Family level members \$55. Limit 10 adult/child pairs.

Questions: Call our hotline at 216-707-2182.





## SEPTEMBER-OCTOBER FILMS

New and recent films from around the world, including many exclusive Cleveland-area premieres and a handful of classics. Unless noted, all will show in the Morley Lecture Hall and admission to each movie is \$9; CMA members, seniors 65 & over, and students \$7; or one CMA Film Series voucher. Books of 10 vouchers can be purchased at the ticket center for \$70, CMA members \$60.



**Queen of the Sun**  
Bees buzz off

**Queen of the Sun: What Are the Bees Telling Us?** Friday, September 2, 7:00. Directed by Taggart Siegel, with Michael Pollan. Beekeepers, scientists, farmers, and philosophers weigh in on the recent mass disappearance of bees—or Colony Collapse Disorder—in this alarming but ultimately uplifting new movie. “One of the most beautiful nature films I’ve seen” –Roger Ebert. Cleveland theatrical premiere. (USA, 2010, 83 min.)

**Road to Nowhere** Wednesday, September 7, 6:45. Directed by Monte Hellman. The first film in 21 years by the legendary director of *Two Lane Blacktop* tells of a filmmaker shooting a crime picture who becomes embroiled in real-life intrigue involving his leading lady and her mysterious past. “Cause for celebration” –*New Yorker*. Cleveland theatrical premiere. (USA, 2010, 121 min.)

**Louder Than a Bomb** Friday, September 9, 7:00; Sunday, September 11, 1:30. Directed by Greg Jacobs and Jon Siskel. Winner of the audience award for Best Film at the 2010 Cleveland International Film Festival, this inspiring and exhilarating documentary fol-

lows four Chicago high school poetry teams as they prepare to compete in the world’s largest youth slam. “*Glee* without music” –*Boston Globe*. (USA, 2010, 99 min.)

### **The People vs. George Lucas**

Wednesday, September 14, 7:00. Directed by Alexandre O. Philippe. *Star Wars* fans and fanboys disappointed by recent revisions to the original trilogy and by its subpar “prequels” make their case against creator George Lucas in this hilarious, heartfelt mock courtroom drama. “The best film I’ve seen about geek culture ever” –Chris Gore. (USA/Britain, 2010, 93 min.)

**Farmageddon** Friday, September 16, 7:00; Sunday, September 18, 1:30. Directed by Kristin Canty. This rabble-rousing polemic argues that the U.S. government has waged war on small farms and organic farmers for years, outlawing healthful foods in the name of consumer safety. “Food for thought” –*Washington Post*. Cleveland premiere. (USA, 2011, 90 min.)

### **BACK BY POPULAR DEMAND!**

**Lost Bohemia** Wednesday, September 21, 7:00. Directed by Josef Astor, with Bill Cunningham. The Carnegie Hall studios, a warren of live-work spaces above the famed concert hall, housed scores of famous artists for decades before being converted into offices recently. But they are preserved on video (along with their memorably eccentric last residents) in this loving portrait of a vanished artists’ colony. Director Astor, a longtime Carnegie studios tenant, grew up in Canton. “A sad and spirited elegy” –*New York Times*. (USA, 2011, 77 min.)

**The Lips (Los Labios)** Friday, September 23, 7:00; Sunday, September 25, 1:30. Directed by Iván Fund and Santiago Loza. Three female social workers of differing temperaments travel to an impoverished village in Argentina where, despite privation and frustrations, they steadfastly minister to medical needs. The three stars of this gentle, naturalistic film shared an acting prize at Cannes. “Critics Pick . . . A small film with a gigantic heart . . . A deeply rewarding recognition of the sustaining power of female companionship.” –*New York Times*. Cleveland premiere. (Argentina, 2010, subtitles, 100 min.)

**David Holzman’s Diary** Wednesday, September 28, 7:00. Directed by Jim McBride, with L. M. Kit Carson. This Amerindie classic—years ahead of its time and now on the National Film Registry—is a spoof of *cinéma vérité* in which a young NYC cinephile decides to document his life on 16mm film. Newly restored version! Cleveland revival premiere. (USA, 1967, 74 min.)

**The Sleeping Beauty** Friday, September 30, 7:00; Sunday, October 2, 1:30. Directed by Catherine Breillat. France’s Breillat (*Bluebeard*) re-imagines another classic fairytale, giving it a modern feminist slant. A bewitched girl falls asleep for 100 years, during which time she dreams fantastic scenarios of love, fear, eroticism, and empowerment. “Unique and psychologically, erotically daring” –*Entertainment Weekly*. Cleveland premiere. (France, 2010, 82 min.)

**United Red Army** Wednesday, October 5, 5:30. Directed by Kôji Wakamatsu. In this gripping, three-hour-and-ten-minute docudrama set in 1920s Japan, a radical left-wing student group deals ruthlessly with its “deviant” members. From the director of *Caterpillar*. Music by Jim O’Rourke. “[A] pitiless portrait of idealism run amok” –*Boxoffice*. Cleveland premiere. Adults only! Special admission \$10; CMA members, seniors 65 & over, and students \$8; no passes or vouchers. (Japan, 2007, subtitles, 190 min.)

**Film Socialisme** Friday, October 7, 7:00; Sunday, October 9, 1:30. Directed by Jean-Luc Godard, with Patti Smith. The latest provocation by octogenarian French New Wave master Jean-Luc Godard is a gorgeous, often inscrutable meditation on the current state of Europe and the world. Set initially on board a luxury cruise ship,



**The Sleeping Beauty** From the director of *Bluebeard*





#### A SPECIAL EVENT!

**Nixon in China** Saturday, October 22, 1:00. Gartner Auditorium. By special arrangement with the Metropolitan Opera, we present a screening of the Met's recent production of John Adams's 1987 opera about Richard Nixon's historic 1972 visit to the People's Republic of China. Peter Sellars directed the production, which features James Maddalena as Nixon. Approx. 3 hrs. *Admission free; tickets required.*

#### SNEAK PREVIEWS

Watch trailers for select films at [ClevelandArt.org/film](http://ClevelandArt.org/film).

then at a provincial French garage invaded by a TV crew, and finally at various Mediterranean ports of call, the movie is an assemblage of vignettes, allusions, bursts of voices and music, and cryptic, nongrammatical subtitles. Cleveland premiere. (Switzerland/France, 2010, 101 min.)

**Chains** Wednesday, October 12, 7:00. Directed by Raffaello Matarazzo. Matarazzo, a master of populist melodrama, was once Italy's most successful filmmaker, though unknown in America. *Chains* was the first of his seven postwar hits starring Amedeo



**Chains** Postwar Italian masterpiece

Nazzari and Yvonne Sanson. It tells of a happily married Italian wife and mother who finds her domestic bliss threatened when an ex-fiancé, now a gangster, turns up one day. Cleveland theatrical premiere. (Italy, 1949, subtitles, 94 min.)

**El Bulli: Cooking in Progress** Friday, October 14, 7:00; Sunday, October 16, 1:30. Directed by Gereon Wetzel. Ferran Adrià is one of the world's most celebrated chefs. The man behind the famous El Bulli restaurant, outside Barcelona, is profiled in this mouth-

watering new movie that also explores Adrià's unorthodox ingredients and his months of research and preparation. Cleveland premiere. (Germany, 2010, subtitles, 108 min.)

**Mysteries of Lisbon** Wednesday, October 19, 6:45 (Part 1); Friday, October 21, 6:30 (Part 2); Sunday, October 23, noon (Part 1); Sunday, October 23, 2:15 (Part 2), Gartner Auditorium. Directed by Raoul Ruiz. A must-see event! Based on a 19th-century Portuguese novel by Camilo Castelo Branco, this opulent, four-and-a-half-hour costume drama spans three decades and four countries and introduces a multitude of characters. The film focuses on an orphan boy who seeks to learn his parentage. But his quest is confounded by flashbacks, flash forwards, and tales within tales that cast the major players in his life in dramatically different lights. The result is like "Dickens filtered through a surrealist's gaze" (*San Francisco Int'l Film Festival*). Cleveland premiere. Special admission \$12; CMA members, seniors 65 & over, students \$10; no passes or vouchers. Price includes ticket to one screening of Part 1 and ticket to one screening of Part 2. (Portugal, 2010, subtitles, 115 min. & 142 min.)



**Right: Mysteries of Lisbon** Hindsight is not 20/20

#### FILMMAKER IN PERSON!

**Meeting Andrei Tarkovsky** Wednesday, October 26, 6:30. Directed by Dmitry Trakovsky, with Erland Josephson et al. Twenty years after the premature passing of the great Russian director Andrei Tarkovsky (*Andrei Rublev*, *Stalker*), a young filmmaker with an oddly similar last name interviews 15 of the master's friends, associates, and relatives in order to better understand this spiritual man and his belief that death does not exist. Trakovsky answers questions after the screening. Cleveland theatrical premiere. (USA, 2008, subtitles, 90 min.)



**Meeting Andrei Tarkovsky** The dead director who didn't believe in death

**Over Your Cities Grass Will Grow** Friday, October 28, 7:00; Sunday, October 30, 1:30. Directed by Sophie Fiennes. In this extraordinary "portrait of an artist," German painter and sculptor Anselm Kiefer (whose monumental *Lot's Wife* hangs in gallery 225d) is captured at work in his expansive, now-abandoned studio complex located in a derelict silk factory in the south of France. "A deeply serious meditation on artistic practice and expression" -*Guardian*. Cleveland premiere. (France/Netherlands/Britain, 2010, subtitles, 105 min.)

## BENEFIT

The Print Club of Cleveland invites you to attend "A Prints of a Party" at the 27th annual Fine Print Fair, a benefit for the Cleveland Museum of Art Print Department with support from Key Private Bank.

Friday, September 30, 6:30 to 9:00

7:30 Curator's Choice tour of booths with Dr. Jane Glaubinger

Corporate College  
4400 Richmond Road (at I-271)  
Warrensville Heights, 44128

Enjoy passed hors d'oeuvres and desserts (catered by Sammy's), cash bar, free parking, and priority purchasing from 14 dealers exhibiting fine prints—from old master to contemporary—plus drawings and photographs. \$75 (\$80 after September 19) includes readmission to the Print Fair on Saturday, October 1, 10:00–5:00 and Sunday, October 2, 11:00–4:00.



## RAFFLE

Kim Kauffman, *Flamenco*, 2004, digital print, 24 x 30 in., valued at \$2,500 (photo above). Tickets \$5 (six for \$25). Donated by Kim Kauffman and HalstedGallery.com. Framing donated by Driftwood Gallery Inc., Cleveland.

**Key Private  
Bank**  


## EXHIBITORS

**Armstrong Fine Art**

Chicago  
19th/21st-century French prints and drawings

**William P. Carl Fine Prints**

Northampton, Mass.  
19th/20th-century American and European prints

**Dolan/Maxwell**

Philadelphia  
Contemporary American and European prints and drawings

**Flatbed Press**

Austin  
Print publisher

**Conrad Graeber**

Riderwood, Md.  
American, European, and Japanese prints and drawings

**The Halsted Gallery**

Bloomfield Hills, Mich.  
Photographs

**Jim Kempner Fine Art**

New York  
Contemporary prints

**The Old Print Shop**

New York  
American prints 1900–1950

**Ruiz-Healy Art**

San Antonio  
Contemporary Mexican and Latin American works on paper

**William Shearburn Gallery**

St. Louis  
Contemporary prints

**Stewart & Stewart**

Bloomfield Hills, Mich.  
Print publisher

**Vandeb Editions**

New York  
Print publisher

**The Verne Collection**

Cleveland  
Ukiyo-e and contemporary Japanese prints

**Warnock Fine Arts**

Palm Springs, Calif.  
Contemporary European prints

**Cleveland Series: Promised/**

**Protected** 2011. Tom Roesse. Graphite and acrylic on museum board, 22 x 28 in. Courtesy Dolan/Maxwell

**FOR INFORMATION**

216-707-2579  
[www.printclubcleveland.org](http://www.printclubcleveland.org)



## WHAT TO EXPECT

**The South Doors Are Open through October 30** Enjoy the gracious welcome afforded those who walk up the south steps and enter the elegant space of the 1916 building rotunda. After the winter, that entrance reopens on or about April 1.

**The Museum Cafe and Store Will Close in January** To allow for construction near the north entrance, the museum store and cafe will move from their current temporary locations. A small snack bar will be established in the lower lobby near the walkway to parking, and museum store offerings will be available primarily through exhibition stores attached to that space. The permanent new cafe and store will open in the new west wing next fall (when the central atrium also opens).

**Open Now: Ancient Art, African Art, Medieval European Art, European and American Art from 1600 to the Present Day** The galleries of the east wing (19th-century European art, impressionism, modernism, and contemporary art, plus photography) are open, and the main floor of the 1916 building is open with European and American art from the 1600s into the 19th century. In 1916 level 1: ancient Near East, Greek, Roman, sub-Saharan African, Egyptian, and medieval art. The new prints and drawings galleries feature the exhibition of prints collected by John Bonebrake.

**Coming Up** The next new galleries to open, in late 2012, will be in the west half of the lower level of the 1916 building, featuring late medieval and Renaissance art.

## NEW AT CLEVELANDART.ORG

**Exhibition gallery views** See selected views of the actual installation: [ClevelandArt.org/Exhibitions](http://ClevelandArt.org/Exhibitions)

**Video and audio** for the upcoming performing arts season: [ClevelandArt.org/VivaGala](http://ClevelandArt.org/VivaGala)

**How Do You See It** Celebrity videos [www.HowDoYouSeeIt.com](http://www.HowDoYouSeeIt.com)

**David Franklin's presentation to the TEDxCLE conference**  
[www.ClevelandArt.org/Director](http://www.ClevelandArt.org/Director)

## STORE WAREHOUSE SALE

**The Museum Store's 2011 Warehouse Sale** is September 22–24, 10:00–5:00 each day. The warehouse is in midtown at 3635 Perkins Ave., Dock C & D, Cleveland, 44114.

## MEMBERS PARTY

**Read It Online!**

*Cleveland Art* is available online at [www.ClevelandArt.org/MembersOnly](http://www.ClevelandArt.org/MembersOnly). Conserve paper, reduce costs, and access your issues anytime by signing up to receive your magazine electronically in Adobe Acrobat pdf format. To sign up, e-mail [membership@clevelandart.org](mailto:membership@clevelandart.org). Please recycle your printed magazine if you don't keep it forever.

**Chinese Art in an Age of Revolution: Fu Baoshi (1904–1965)** Saturday, October 15, 6:30–9:00. Director's welcome at 7:00 in Gartner Auditorium, followed by exhibition introduction by Anita Chung, curator of Chinese art. Refreshments, music, art activity. \$35 CMA members, \$55 nonmember guests. Fellow level and higher have the opportunity to reserve two free tickets for the party. Call 216-707-2268 to upgrade your membership and 216-421-7350 to reserve your party tickets.

Look for your invitation in the mail!

**Members Preview Days** Friday, October 14, 12:00–9:00 and Saturday, October 15, 10:00–5:00. Members see the exhibition first.

## MEMBERS TRIP

**Allen Memorial Art Museum** Saturday, November 5, 8:45–4:15. Enjoy tours of Frank Lloyd Wright's Welzheimer/Johnson House and the newly re-opened Allen Memorial Art Museum with other CMA members. Members will meet at CMA. Price includes transportation, tours, and lunch. \$75 CMA members, \$90 nonmember guests. To make a reservation, contact Allison Tillinger Schmid at 216-707-2669 or [aschmid@clevelandart.org](mailto:aschmid@clevelandart.org).

**Members Appreciation Weekend** Saturday, December 3–Sunday, December 4. We're celebrating our CMA members! Join us for a weekend filled with members-only perks. Find more details in the November/December issue of the CMA Members Magazine or online at [ClevelandArt.org](http://ClevelandArt.org).

LEGACY SOCIETY  
MEMBERS HONORED

On October 24, the museum honors members of the Legacy Society. This group was established to recognize people who have included the Cleveland Museum of Art in their estate plans, created endowments, or established charitable gift annuities.

This year's luncheon event includes a welcome by director David Franklin and a special presentation by Anita Chung, curator of Chinese art, on this fall's special exhibition *Chinese Art in an Age of Revolution: Fu Baoshi (1904–1965)*.

If you are interested in membership in the Legacy Society and wish to receive an invitation to this annual event, contact Diane Strachan, CFRE, at 216-707-2585 or [dstrachan@clevelandart.org](mailto:dstrachan@clevelandart.org).

# SEPTEMBER

**SUN** 10-5   **MON** closed   **TUE** 10-5   **WED** 10-9   **THU** 10-5   **FRI** 10-9   **SAT** 10-5

\$ Admission fee

M Members only

R Reservation required

T Ticket required

**4**

**Art Cart** 1:00-3:00  
*Africa: Art from West and Central Africa*

**Highlights Tours** 1:30 and 2:30

**5**

**Museum closed**

**6**

**Highlights Tour** 1:30

**7**

**Talk** 1:30 *Art in Focus*  
**Lecture** 6:30 *Kalighat Paintings* Paul B. Courtright

**Film** 6:45 *Road to Nowhere* \$

**8**

**Highlights Tour** 1:30

**9**

**Highlights Tour** 1:30  
**Film** 7:00 *Louder Than a Bomb* \$

**10**

**Community Arts around Town** 12:00-8:00 Shaker Square Garlic Festival 1:30-3:30 Downtown Sparx City Hop  
**Art Stories Class Begins** (ages 3-5 only) 10:00-10:45 R \$  
**Highlights Tours** 1:30 and 2:30

**11**

**Community Arts around Town** 12:00-6:00 Shaker Square Garlic Festival  
**Highlights Tours** 1:30 and 2:30  
**Film** 1:30 *Louder Than a Bomb* \$

**Chalk Workshop** 2:00-4:30 *Chalk Making and Street Painting* R \$

**12**

**Museum closed**

**13**

**Adult Studios Begin** 10:00-12:30 *Introduction to Painting* 1:00-3:30 *Chinese Ink Painting* R \$  
**Tour for Memory Impaired** 1:15 *Art in the Afternoon* R  
**Highlights Tour** 1:30

**14**

**Adult Studios Begin** 9:30-12:00 *Advanced Watercolor* CAS; 10:00-12:30 or 6:00-8:30 *Drawing in the Galleries*; 6:00-8:30 *Watercolor in the Evening* CAS R \$  
**Book Club Begins** 1:30-3:00 *Cleopatra: A Life* by Stacie Schiff R \$  
**Talk** 1:30 *Art in Focus*  
**Chalk Workshop** (repeat) 6:00-8:30 *Chalk Making and Street Painting* R \$  
**Film** 7:00 *The People vs. George Lucas* \$

**15**

**Adult Studio Begins** 9:30-12:00 *Beginning Watercolor* CAS R \$  
**Highlights Tour** 1:30



**16**

**Registration Begins** *Art Classes*  
**Highlights Tour** 1:30  
**Film** 7:00 *Farmageddon* \$

**17**

**Chalk Festival** 11:00-5:00 \$ (free to watch)  
**Highlights Tours** 1:30 and 2:30  
**Community Arts around Town** 12:00-5:00 Lincoln Park  
**Community Arts around Town** 12:00-3:00 Bedford Week-end of the Pooka

**Farmageddon**  
Anti-corporate movement

**18**

**Highlights Tours** 1:30 and 2:30  
**Chalk Festival** 12:00-5:00 \$ (free to watch)  
**Community Arts around Town** 12:00-5:00 Lincoln Park  
**Film** 1:30 *Farmageddon* \$

**19**

**Museum closed**

**20**

**Highlights Tour** 1:30

**21**

**Adult Studio Begins** 12:30-3:00 *Printmaking* R \$  
**Talk** 1:30 *Art in Focus*  
**Lecture** 5:30 Kathleen Hoeniger  
**Film** 7:00 *Lost Bohemia* \$

**22**

**Highlights Tour** 1:30

**23**

**Adult Studios Begin** 10:00-12:30 or 6:00-8:30 *Composition in Oil*; 6:00-8:30 *Introduction to Drawing* R \$  
**Highlights Tour** 1:30  
**Film** 7:00 *The Lips (Los Labios)* \$

**24**

**Highlights Tours** 1:30 and 2:30

**25**

**Highlights Tours** 1:30 and 2:30  
**Film** 1:30 *The Lips (Los Labios)* \$

**26**

**Museum closed**

**27**

**Highlights Tour** 1:30

**28**

**Talk** 1:30 *Art in Focus*  
**Film** 7:00 *David Holzman's Diary* \$

**29**

**Highlights Tour** 1:30

**30**

**Highlights Tour** 1:30  
**Fine Print Fair** 6:30 Corporate College *A Prints of a Party* \$  
**Film** 7:00 *The Sleeping Beauty* \$  
**Performance** 7:30 Maureen Fleming: *Black Madonna* \$





# OCTOBER

**SUN** 10-5

**MON** closed

**TUE** 10-5

**WED** 10-9

**THU** 10-5

**FRI** 10-9

**SAT** 10-5

**1**

**Fine Print Fair**  
10:00-5:00 Corporate College \$  
**Highlights Tours** 1:30 and 2:30  
**Lecture** 3:00 Karel Nel

**2**

**Fine Print Fair**  
11:00-4:00 Corporate College \$  
**Highlights Tours** 1:30 and 2:30  
**Film** 1:30 *The Sleeping Beauty* \$

**3**

**Museum closed**

**4**

**Highlights Tour** 1:30

**5**

**Talk** 1:30 *Art in Focus*  
**Teacher Workshop**  
4:30 *Meet the Mesopotamians* \$  
**Film** 5:30 *United Red Army* \$

**6**

**Highlights Tour** 1:30

**7**

**Highlights Tour** 1:30  
**Film** 7:00 *Film Socialisme* \$  
**Cafe Bellas Artes** 7:00 at CSU  
**Performance** 7:30 Huun Huur Tu \$

**8**

**All-Day Workshop**  
10:00-4:30 *Shibori* R\$  
**Highlights Tours** 1:30 and 2:30

**9**

**Art Cart** 1:00-3:00  
*Africa: Art from West and Central Africa*  
**Artist Demo** 1:00-3:00  
**Highlights Tours** 1:30 and 2:30  
**Film** 1:30 *Film Socialisme* \$  
**Lecture** 3:00 Carol Boram-Hayes  
**Performance** 3:00 Jordi Savall \$

**10**

**Museum closed**



**11**

**Tour for Memory Impaired** 1:15 *Art in the Afternoon* R  
**Highlights Tour** 1:30

**Jordi Savall**  
Orient and Occident

**12**

**My Very First Art Classes Begin** R\$  
**Talk** 1:30 *Art in Focus*  
**Film** 7:00 *Chains* \$  
**Library Program** 7:00 *Warhol-Mania* \$

**13**

**Highlights Tour** 1:30

**14**

**Members Preview Day** 12:00-9:00 *Fu Baoshi* M  
**Highlights Tour** 1:30  
**Film** 7:00 *El Bulli: Cooking in Progress* \$  
**Performance** 7:30 National Chamber Choir of Ireland: *An Irish Colloquy* \$

**15**

**Members Preview Day** 10:00-5:00 *Fu Baoshi* M  
**Museum Art Classes Begin** 10:00-11:30 or 1:00-2:30 R\$  
**Highlights Tours** 1:30 and 2:30  
**Members Party** 6:30-9:00 *Fu Baoshi* M

**16**

**Fashion Show** 10:30-4:00 Landerhaven.  
*Textile Art Alliance* \$  
**Highlights Tours** 1:30 and 2:30  
**Film** 1:30 *El Bulli: Cooking in Progress* \$  
**Lecture** 2:30 *Fu Baoshi* Anita Chung

**17**

**Museum closed**

**18**

**Highlights Tour** 1:30

**19**

**Talk** 1:30 *Art in Focus*  
**Library Program** 6:00-8:30  
**Film** 6:45 *Mysteries of Lisbon (Part 1)* \$

**20**

**Highlights Tour** 1:30  
**Community Arts around Town** 6:00-9:00 *Boo at the Zoo*

**21**

**Highlights Tour** 1:30  
**Community Arts around Town** 6:00-9:00 *Boo at the Zoo*  
**Film** 6:30 *Mysteries of Lisbon (Part 2)* \$

**22**

**Film** 1:00 *Nixon in China* T  
**Highlights Tours** 1:30 and 2:30  
**Community Arts around Town** 6:00-9:00 *Boo at the Zoo*

**23**

**Film** 12:00 *Mysteries of Lisbon (Part 1)* \$  
**Family Day** 1:00-4:00  
*Chinese Art: Chinese-language tours at 1:00 (Mandarin) and 2:00 (Cantonese)* R  
**Highlights Tours** 1:30 and 2:30  
**Film** 2:15 *Mysteries of Lisbon (Part 2)* \$  
**Community Arts around Town** 6:00-9:00 *Boo at the Zoo*

**24**

**Museum closed**

**25**

**Highlights Tour** 1:30

**26**

**Talk** 1:30 *Art in Focus*  
**Film** 6:30 *Meeting Andrei Tarkovsky* \$

**27**

**Exhibition Tour** 1:30 *Fu Baoshi*  
**Community Arts around Town** 6:00-9:00 *Boo at the Zoo*

**28**

**Highlights Tour** 1:30  
**Film** 7:00 *Over Your Cities Grass Will Grow* \$  
**Community Arts around Town** 6:00-9:00 *Boo at the Zoo*  
**Performance** 7:30 Schola Cantorum de Venezuela: *Acqua and Fiesta* \$

**29**

**Symposium** 1:30-4:00 *Modern China*  
**Highlights Tours** 1:30 and 2:30  
**Community Arts around Town** 6:00-9:00 *Boo at the Zoo*

**30**

**Highlights Tour** 1:30  
**Gallery Program** 1:30 *Poetry in the Museum*  
**Exhibition Tour** 2:30 *Fu Baoshi*  
**Community Arts around Town** 6:00-9:00 *Boo at the Zoo*  
**Film** 1:30 *Over Your Cities Grass Will Grow* \$

**31**

**Museum closed**



## ONLINE CALENDAR

Sortable online calendar at [ClevelandArt.org/calendar](http://ClevelandArt.org/calendar)

**Huun Huur Tu** Feb 4 from Siberia



**THE CLEVELAND  
MUSEUM OF ART**

11150 East Boulevard  
University Circle  
Cleveland, Ohio  
44106-1797

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[www.ClevelandArt.org](http://www.ClevelandArt.org)

**Museum Hours**

Tuesday, Thursday,  
Saturday, Sunday  
10:00–5:00

Wednesday, Friday  
10:00–9:00

Closed Monday

**Administrative**

**Telephones**

216-421-7340  
1-877-262-4748

**Box Office**

216-421-7350 or  
1-888-CMA-0033  
Fax 216-707-6659  
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**Facebook**

Cleveland Museum  
of Art

**Twitter**

@ClevelandArt

**Blog**

clevelandart.  
wordpress.com

**Membership**

216-707-2268  
membership@  
clevelandart.org

**Museum Store**

216-707-2333

**Ingalls Library Hours**

Tuesday–Friday  
10:00–5:00; Wed.  
until 7:30

Reference desk:  
216-707-2530

**Parking Garage**

\$5 for 15 minutes to  
2.5 hours;  
\$1 per 30 minutes  
thereafter to \$10  
max. \$5 after 5:00



FU BAOSHI P. 4



MAUREEN FLEMING  
DANCE P. 7

ULRICH  
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COLLECTION  
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CHALK  
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